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Morse photo

JULIA PETERS
Soprano



ELISABETH RETHBERG ON SHIPBOARD.
Left to right: Albert Doman, Elisabeth Rethberg's husband, the Metropolitan Opera soprano, and Captain Ziegelnbein of the S. S. Bremen. Mme. Rethberg sailed the latter part of October for a vacation in Switzerland, following opera seasons at Ravinia Park and on the Pacific Coast in San Francisco and Los Angeles. (Photo by Rich. Fleischhut.)



DON COSSACK RUSSIAN MALE CHORUS
beside the bus in which they are making a nine weeks' concert tour through the Middle West and South (October 18 to December 20). During this time they will have fulfilled fifty-four engagements. In the foreground is Frederick Haas, of the Metropolitan Musical Bureau, who is supervising the tour.



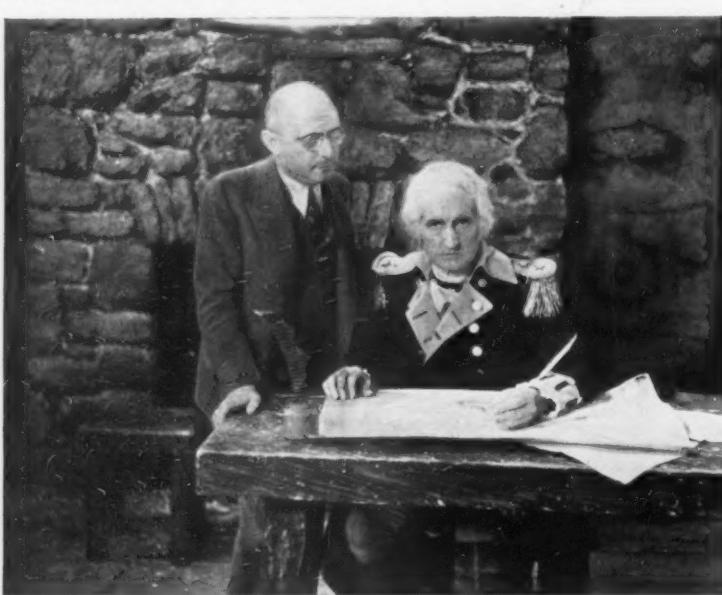
CLIMBING THE JUNGFRAU.
Left to right: J. A. Janacz, Evelyn Thornton, Marie Miller, harpist and teacher, and the guide of the party.



HARRISON CHRISTIAN
will sing the leading baritone role in Ernest Carter's *Blonde Donna* which will have its world premiere in Brooklyn, N. Y., the week of December 9 and will open in New York on December 14. The New York Opera Comique is presenting the work, Rudolf Thomas conducting.



FRIDA LEIDER
is explaining to Carleton Smith, musicologist, her interpretation of the Von Schillings' *Mona Lisa* of which she sang the title role at the first performance by the Chicago Civic Opera on November 21. Mme. Leider coached the role with the composer last summer. Mr. Smith is lecturing on the opera in Chicago over the radio. (Underwood & Underwood photo.)



CLARENCE WHITEHILL,
who plays the role of George Washington in the forthcoming Warner Bros.-Vitaphone production, *Washington, the Man and the Capital*, with Sam Sax, head of the Vitaphone Studio. Some of the scenes in which Mr. Whitehill appears were taken at Mount Vernon. On the Vitaphone set at Brooklyn exact reproductions were made of the interior of one of Washington's military headquarters and of the living room at Mount Vernon. The picture is being made under the auspices of the Washington Chamber of Commerce for the Washington Bi-centennial.



TRAVELING BY AIRPLANE HELPS.
Left to right: Jack Grosse, official greeter of St. Louis; Lawrence Tibbett; Mrs. W. J. Dick, president of the College Club, under whose auspices Mr. Tibbett sang; Miss Dick; Mrs. Doolittle, and Major James Doolittle, smasher of aviation records. Major Doolittle was scheduled to fly his Lockheed Vega plane from San Diego to St. Louis on November 5, and, noting in the papers that Lawrence Tibbett was singing in Dallas on the 4th and in St. Louis on the 6th, sent the singer a wire offering to pick him up and take him to St. Louis. Doolittle and Tibbett were school-mates in Los Angeles. (Photo by Sievers.)

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Toscanini Resumes Baton as Head of New York Philharmonic

New York Music Lovers Are Regaled With Superb Art in Classical Program—Adolf Busch Makes Violin Debut

Arturo Toscanini apparently fully recovered in health and beyond a doubt in full possession of his superb musical and baton command, made his reappearance in New York on Thursday evening and Friday afternoon last week in a program comprising the A major symphony, Mozart; A minor concerto, for violin and strings, Bach; symphonic piece for the Redemption, Franck; violin concerto, Beethoven; overture, Flying Dutchman, Wagner.

The soloist in the two concertos was Adolf Busch, German violinist, making his New York debut on this occasion (he had made his first American bow in Boston two weeks earlier), and at the same time enjoying a signal honor with his prominent share of the program, for Toscanini very rarely invites soloists to appear at his Philharmonic series of concerts.

It is superfluous to detail Toscanini's methods and achievements at this time and thereby merely repeat what has been written and said everywhere for the past dozen years and longer about the eminence of the Italian maestro in the purely symphonic field. It is an abidingly remarkable fact that he should have attained to that rank after starting his career and maintaining it for many years as a conductor of opera, a branch in which he also reached the top before he turned exclusively to symphony.

There was nothing of modernity in the conservative program which Toscanini offered for his dignified re-introduction to his large and faithful New York following. One did not look for epochal revelations in the classics and Toscanini did not strive for any. His was the self-imposed artistic mission to present the old music in its changeless attributes of melodic beauty and formal perfection and Toscanini fulfilled that task convincingly and nobly.

It shall not be the aim of this review to carp at an unorthodox moment or two of tempo and accent, and to cavil because an occasional episode seemed overemphasized here and there. Such hair splitting is out of place when so much of loveliness and edification is spread before musical listeners for their pleasure and upliftment.

The clarity, grace, and sentiment in the Mozart symphony, and the passionate utterance and warm colors in the Wagner overture, all were brought to hearing with the eloquence, the art, and the authority for which Toscanini has become justly famed.

Also his accompaniments to the violin concertos were of symphonic significance and yet happily adapted to and blended with the feebler voice of the solo violin. Throughout the evening the orchestra played with concentrated devotion, technical finish, and polish of tone and phrasing. Never has there been a grander Philharmonic Orchestra concert in New York.

Toscanini had a warm personal ovation, the audience and orchestra rising when he made his first entrance.

Adolf Busch comes to this country with strong artistic credentials from Europe where he is recognized as a violinist and interpreter of high abilities. He is also the

brother of Fritz Busch, conductorial and artistic head of the Dresden Opera, who was one of the guest leaders of the New York Symphony a few seasons ago. The newcomer, tall and broad shouldered, was nervous in the Bach concerto, and revealed a slight rigidity in phrasing and a few flaws in pitch. However, his masculine vigor, generally broad conception, solid musicianship, and marked rhythm atoned for the minor deficiencies and gave evident pleasure to lovers of Bach. The accompaniment of the diminished orchestra (strings only) helped the clear presentation of the composition and Toscanini's assistance was a marvel of tact and tonal welding. In the Beethoven concerto (embellished

with the performer's own intricate cadenzas) Busch had conquered his trepidation and played with more freedom and accuracy. He gave the immortal pages a virile rather than affectionate reading and properly conceived the opus as a symphonic whole rather than a solo exploitation. The Beethoven concerto has been done in New York with greater warmth and more personal appeal than Busch gave it last week. That is perhaps partly the fault of his tone, which though unusually voluminous seems to have no searching tenderness or compellingly sensuous quality. Perhaps he may remedy that omission when he performs music of more direct romantic appeal. The Busch bowing exhibits sweep, power, and dexterity and his technic is adroit and secure. His mastery of the classical style is thorough and he can justly be regarded as an unusually able exponent of the German school of violin playing, in the line of Wilhelmj, Joachim, Heermann, and their peers.

Busch had a cordial reception and was recalled repeatedly and applauded also by Toscanini, the orchestral players, and Fritz Kreisler and Paul Kochanski, who were in the audience.

St. Louis Symphony Premieres Alexandre Tansman's Triptyque

Chamber Music Concerts Present Interesting Programs—Albert Spalding and Scipione Guidi Appear as Soloists With Symphony—Iturbi, Chamlee, Tibbett and Others in Recital

ST. LOUIS, Mo.—The symphony orchestra has admirably presented for the first time Alexandre Tansman's Triptyque. Originally scored for string quartet and dedicated to Elizabeth Sprague Coolidge, it was played in this version by the Brosa Quartet at a concert sponsored by Mrs. Coolidge. The composer rescored the composition for string orchestra and in this form it was heard for the first time as presented by the St. Louis Symphony Orchestra under the direction of Vladimir Golschmann. The audience was unusually enthusiastic in its reception of this work, particularly in view of the fact that it was a first presentation of a modernistic product. Basically Tansman has not departed from the usual form of his contemporaries. With a marked predominance of the use of dynamic rhythmic effects through the three movements there is some display of originality in their construction. More impressive was the effect achieved through the clever use of the lyric line interspersed through the composition.

Undoubtedly first honor on this program of the symphony goes to Scipione Guidi, concertmaster of the orchestra, who played the Fantasia on Scottish Melodies for Violin and Orchestra, op. 46, (Bruch) as soloist with the orchestra. This performance by Guidi left no doubt as to the fine qualities of this virtuoso. Complete mastery of the material at hand was evident from the start.

The program was opened with an overture entitled *Comes Autumn Time* by Leo Sowerby.

In marked contrast to the Tansman novelty offered at the previous concerts the symphony orchestra at its following performances presented the Concerto Gregoriano for violin and orchestra (Respighi). The concerto had its first hearing in Rome,

February 5, 1922, with Mario Corti as soloist. Spalding performed the task set apart for him with ability. As encores he played a Bach Partita and the Max Reger A minor sonata for violin alone. The overture to Benvenuto Cellini (Berlioz) opened the concert and Beethoven's Eroica was the symphonic offering.

Mario Chamlee opened the Civic Music League series with a recital at the Odeon. The former Metropolitan tenor displayed excellent control, nice phrasing and a certain amount of smoothness. His audience was

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William C. Hammer Dies Suddenly

Philadelphia Grand Opera Official Stricken While Preparing Radio Address

William C. Hammer, vice-president and general manager of the Philadelphia Grand Opera Company since its organization six years ago, and founder of the Philadelphia Grand Opera Association, died suddenly on November 30 in his apartment in the Hotel Barclay. He was sixty-one years old. When stricken Mr. Hammer was at his desk preparing a radio address to be given later that evening, dealing with forthcoming presentations of the Philadelphia Grand Opera Company. According to friends of Mr. Hammer, it is probable that the intensive work connected with the recent presentation of Wozzeck by the Philadelphia Grand Opera Company in New York hastened his death.

Mr. Hammer was born in Pittsburgh. His family moved to Philadelphia when he was a child, where, with the exception of two years, he had resided all his life. He was a graduate of the Central High School, Philadelphia, and of the Western University of Pittsburgh. His education included fluent command of French, German, Spanish and Italian. He founded the Grand Opera Association of Philadelphia as a support for

(Continued on page 37)

Karl Krueger's Resignation Accepted

(Special telegram to the *Musical Courier*)

SEATTLE, WASH.—The board of directors of the Seattle Symphony Orchestra has formally accepted the resignation of Karl Krueger as conductor. No definite announcement has been made regarding the orchestra's plans for the future. J. H.

Farrar Retires From Concert

Geraldine Farrar, as forecast, now confirms officially that her recent Sunday recital at Carnegie Hall, New York, marks the close of her concert career, and that hereafter she will confine her singing to

WINS NEW ACCLAIM



ARTURO TOSCANINI

from a wood carving by Jago Petemello, violin maker with W. R. Ford Company.

performances over the radio. No announcements regarding Miss Farrar's future activities on the air have so far been made public by any of the broadcast companies.

Frederick Stock Named Music Director for Chicago World's Fair

Plans for Century of Progress Building Drawn

In recognition of his services to Chicago as a music center, Dr. Frederick A. Stock, director of the Chicago Symphony Orchestra, has been appointed general music director of A Century of Progress, Chicago's 1933 World's Fair.

This announcement was made by exposition officials, following a meeting of the executive committee. The appointment was made upon the recommendation of the exposition's music committee, of which Her

(Continued on page 23)

Control of Covent Garden Opera Is Assumed by Viscountess Snowden

Viscountess Snowden of Ickornshaw has accepted the vice-presidency of the Covent Garden Opera, assuming official control of the company while the chairman is in America.

She intends to provide opera of the highest standard for all classes throughout England, with an efficient central bureau in London. She will give residents of London a series of worthy productions and will provide the provinces with touring companies.

The Viscountess is a director of the British Broadcasting Company.

Final Accounting of Caruso Estate Recorded

Record was filed in the New York Surrogate's Court on November 27 of a final accounting of the estate of Enrico Caruso. The report disclosed that the tenor had collected coins valued at \$19,610, of which \$17,000 represented United States money. The American items included a ten dollar goldpiece issue in 1795; a quarter eagle issued in 1798, and two fifty dollar goldpieces of 1815. The accounting showed that Caruso's New York assets were \$150,106 in bank deposits; \$99,532 in art objects, and \$600 in stocks. \$785,000 of the tenor's property was listed as being in Italy, according to an appraisal filed on June 14, 1928.

Marinuzzi Not Coming

The Metropolitan Opera House denies the report that Gino Marinuzzi, Italian conductor, is engaged at that institution for next season.

A. F. of M. Protests Against Private Use of U. S. Navy Bands

President Weber Contends Such Practice Deprives Civilian Musicians of a Means of Livelihood—Federation to Appeal to Congress

Joseph N. Weber, president of the American Federation of Musicians, announced that the Federation will appeal to Congress, protesting against the Navy Department's practice of ordering the naval bands to play at private, unofficial functions, depriving civilian musicians of a means of earning their livelihood. He contends that there are fifty-six U. S. Navy Bands, supported at public expense, which are ordered to play at private functions, thus "disregarding the law."

Mr. Weber states further: "The American Federation of Musicians consists of 125,000 American citizens who earn their living and support their families as musicians. Some 40,000 of them are out of work. Their plight

is pitiable. The Navy Department, by putting its bands at the service of prominent civilians who, if they want music, should themselves supply it and pay for it out of their own pockets, adds to this distress.

"We have made hundreds of respectful protests to the Navy Department without avail. Our courteous efforts to have the navy comply with the law have been resented and many of our protests have been replied to, if at all, in terms of scant respect and even contempt."

The Navy Department has replied that the bands will continue to play, despite the protest, and that the "argument is an old one, already settled."

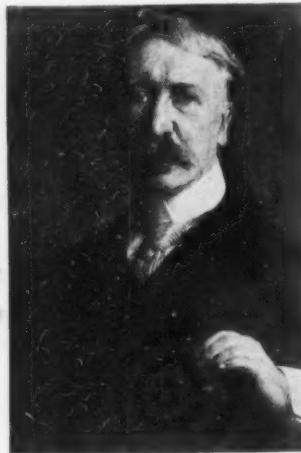
WHAT MUSIC MEANS TO GREAT LITERARY FIGURES

By DAVID EWEN

[Editor's Note: Just after this article was written, the lamentable news arrived from Vienna that Dr. Arthur Schnitzler passed away there suddenly of apoplexy on October 21.]

THE close affinity between music and literature so often stressed, becomes especially apparent when we realize what an important position music holds in the lives of so many of our foremost literary giants.

To Stefan Zweig, for example, music means as much, if not more, than literature. It is true that Zweig attained world prestige because of his pen. His short-stories, novellas and essays are known everywhere—and it is more than probable that at least *Amok* (considered by European critics to be the outstanding novelette of our time), a few of his critical essays on contemporary writers, and his human modernization of Ben Jonson's *Volpone*, which the Theatre Guild produced with such success a few seasons ago, will outlive our day. Yet, strange



GEORGE MOORE

to say, the most cursory acquaintance with Zweig will reveal the fact that music, and not literature, holds the first place among his affections.

All year Zweig lives, together with his wife and two daughters, in comparative seclusion atop the Monchsberg Mountain in Salzburg. His home is vast. No less than twenty rooms occupy the three floors of his house. And yet, Zweig—although his family is such a small one—could hardly live in a smaller place. He needs four rooms alone for his books. He has a special room for his collection of musical instruments, still another room for his musical curiosities, and a third room for his manuscripts. His house is something of a musical museum. For, although it is not generally known, Zweig is one of the outstanding collectors of musical curiosities in the world.

It is quite obvious what his musical collections mean to him personally. As he conducted me through his home, now fingering this item, now that one, he would explain with zest and enthusiasm what each item was, its history, and other relevant information. And as he walked from room to room introducing me to his musical wealth, his wife and two daughters followed him sheepishly, listening to his explanations and stories with an interest as though they were hearing all this for the first, instead of the hundredth, time. Evidently, Zweig has succeeded in transplanting some of his own enthusiasm into his family, too.

His home contains many musical items of great interest and importance. There are his manuscripts which range from sixteenth century music to the latest compositions of Stravinsky, Hindemith and Richard Strauss. Zweig owns the original notebook of Beethoven, four letters of Mozart of whose existence even Mozart authorities have never heard. The original death-room scene of Beethoven, a harpsichord of Mozart, a violin of Beethoven, and other musical curiosities which are priceless—especially to Zweig who loves each of them as though they were human beings.

Zweig is a fine example of a remarkable amateur musician. His home is a rendezvous for all visiting musicians. Bruno Walter, Clemens Krauss, Richard Strauss are among his closest friends—and they can never pass Salzburg without visiting him. A weekly musicale—chamber and solo music—at his home is his greatest source of entertainment. Those musicales are famous affairs. One can hear, here, the best music, performed usually by outstanding musicians—and, invariably, the music continues until

unearthly hours. Between musical numbers there is always good food and wine. And then there is the genial hospitality of Mrs. Stefan Zweig—an unpretentious woman whose chief concern seems to be the comfort of her guests—to add further warmth to these gatherings.

Zweig, himself, is a capable pianist—although he dislikes to discuss that phase of his musical abilities and will almost never perform before his friends. His interests in music are wide and varied—but his chief devotion is for the early music of Gluck, Rameau, Couperin and Bach. He has grown tired of Wagner, and for the moderns—many of whom are his personal friends—he professes his complete indifference. What his daughters cannot seem to understand is why he does not share their idolatrous worship of Chopin's music.

George Moore, on the other hand, is a perfect Wagnerite. Moore, whose *Confessions of a Young Man*, *Memoirs of My Dead Life*, *Heloise and Abelard*, more than one critic has said, promise him immortality, has also an intimate acquaintance with music; his musical novels—*Evelyn Innes*, for example—are among the outstanding musical novels of all time. But from his earliest days, Wagner has been his profoundest admiration. As a young man, he met Wagner personally. That meeting he never forgot, not only because it brought him face to face with one whom he had always revered, but also because during that meeting Wagner expressed great admiration for Moore's writings. In subsequent years, Moore came into close contact with Siegfried Wagner and with Cosima. Of Cosima he was especially fond and, until her dying day, he was one of her closest friends.

When I visited Moore at his home on Ebury Street we spoke about little else but Bayreuth. We were in his sitting room on the second floor, where illness and old age keep Moore now a prisoner. Here he sits incessantly, seeking his diversion among his books and his music. Rarely does he leave the room; and never does he go out of his house.

The halls of his three-story home attest to his love for painting. They are literally covered by the original works of the outstanding painters of the past forty years, most of whom were personal friends of Moore. But it is the library which speaks of Moore's affection for music. Here he keeps all of his music. Here hang the pictures of musicians whose works he holds near to him, pictures of composers, singers, conductors.

As he spoke of Bayreuth his eyes lit with enthusiasm. He had heard all those great conductors who left their impress on Wagner's works: Felix Mottl, Hans Richter, Anton Seidl, Karl Muck. He knew well even the most minute variation in the interpretation of Wagner's music-dramas of each of these great conductors. But only three performances linger in his memory. As he spoke about Karl Muck's Parsifal, Anton Seidl's Götterdämmerung and Hans Richter's Siegfried, his face acquired such life and intensity that they forcefully revealed what the memory of these performances mean to him in his old age.

George Moore, although he does not play a bar of music himself, has a prodigious knowledge of musical scores. He can hum for you any passage of any classical work at a moment's notice. He knows his Wagner by heart—not only every musical passage of it, but also every stage direction. Now that he is a prisoner to his room in his old age, there is nothing he delights in more than to open his scores and to have the performance he heard many years ago run through his mind again. He will still periodically take down the score of the Ring and Tristan and Parsifal and go through

it from beginning to end, humming the principal passages softly to himself, and having his mind perform the intricate orchestration.

I believe it was Arthur Symons, the great English critic, who wrote that George Moore could have never written such perfect, singing prose if he had not had an intuitive feeling and love for music. Moore, himself, confesses that his love for music has made him more sensitive to the sound of words and sentences than he might have been. In any case, certainly Moore's writings represent the most musical prose in the English language of our time. It is interesting, and certainly worthy of comment, that Moore's love for and knowledge of music should have made possible the finest English prose style of our day.

Like Moore, Gerhart Hauptmann, that great man of German letters (whose *Weavers* is probably one of the great dramas of all time), derives much of his inspiration and happiness from Wagner's music. He never misses a Bayreuth Festival if he is well, and he has attended at least twenty of them. As a matter of fact, I met and came into contact with Gerhart Hauptmann at a Bayreuth Festival, and it was during the intermissions that we spent together several hours of musical conversations.

Hauptmann still derives that intoxication from hearing Wagner's music-dramas that was his in his younger years. It is delightful to note how exuberantly he discusses his favorite music-dramas. One afternoon we spent at his hotel talking about Toscanini's outstanding performance of *Tristan*. Hauptmann's majestic face—with its high brow, deep, brooding eyes and square jaw—acquired an altogether new expressiveness. His eyes flamed, and he spoke with an almost schoolboy gusto which betrayed his profound admiration for the music he was now discussing.

There were times when, at the conclusion of the evening's performance, we would walk together back to our hotel, discussing heatedly not only Wagner, but all of music. It was then that I learned that Hauptmann's musical penchants

are not centered on Wagner alone. He has one other great admiration. He still feels that if Wagner was music's greatest genius, Beethoven was its noblest. To him, the last works of Beethoven—especially the last quartets—represent the peak in sublimity towards which human beings can reach. Wagner intoxicates him as wine does; but Beethoven makes him sad and philosophical. One is for him an excitable and nervous pleasure; the other a more pensive one. He is at a loss to decide which he prefers. It depends entirely upon his mood of the moment.

Hauptmann does not play any musical instruments, but he has at his home a fine library of phonograph records, and a remarkable music library. These, in his idle moments, give him as much pleasure as his books. As a matter of fact there is no greater rest or recreation for him than to sit listening to beloved Beethoven Quartet—take your own pick from any of Beethoven's Quartets after Opus 127—and to follow the progress of the music with his pocket-score of the composition.

Arthur Schnitzler is devoted to Mozart. We were sitting in his comfortable library—it was night and, since Schnitzler had neglected to put on the light, the room was bathed in a pleasant darkness—and we were listening to the radio-broadcast of a Mozart opera from the Salzburg festival, when Schnitzler confessed to me that, though he loves the music of many composers, the music of Mozart is for him indispensable. Schnitzler does not generally like to speak about his preferences. For one thing, he is too reticent and self-conscious. And then

he also detests publicity of any kind which his remarks might bring him. It is only rarely, therefore, that people can learn something more intimate about him. This evening proved to be one of those rare times. I found Schnitzler strangely loquacious. Perhaps the darkness in the library inspired intimacy; or perhaps it was the Mozart music. At any rate, Schnitzler was for once volatile in his opinions.

He was seated in a couch, his head extended slightly backwards, his eyes closed. And he was talking softly, in a musical voice. It was then that he spoke about Mozart, Beethoven and Brahms. He admires and respects; but it is Mozart, of all composers, who is nearest to him. He feels that the exuberance, the freshness, the unaffected beauty of Mozart is something in-



ARTHUR SCHNITZLER

finitely precious in this parched age; it is to him a reminder of a beauty long lost to us.

It is somewhat strange that Mozart should be Schnitzler's greatest musical admiration since, in all of his writings, we rarely come across any mention of Mozart or his music. Musical references abound in Schnitzler's writings. One of the principal characters in Bertha Garlan is a world-famous violinist—and we find Schnitzler waxing enthusiastic over the violin concertos of Beethoven and Brahms. Other novels speak of Bach and Wagner; once in a while his characters will talk of modern composers. Mozart, however, never seems to receive discussion or comment—certainly not in any of Schnitzler's more famous stories and novels. That this should be so may, perhaps, be best explained psychologically as an attempt on Schnitzler's part—unconscious, perhaps—to conceal from the world his own intimate preferences and penchants.

Music, therefore permitting myself to paraphrase a famous line of Shakespeare—is the food of great literary men. It was Walter Pater who first expressed the opinion that, of all the arts, it was music and literature that were most closely interrelated. To write prose musically, after all, one must first have a deep feeling for music. It is not to be wondered at, then, that many of the outstanding literary figures are also outstanding music-lovers. One can even go one step further. That such men as George Moore, Arthur Schnitzler, Stefan Zweig and Gerhart Hauptmann have a prose style which possesses rhythm, balance and melody is due largely to the fact that music has played so important a role in their lives.

Society of the Friends of Music in New York Is Forced to Disband

William Mathews Sullivan, vice-president of the Society of the Friends of Music (New York), has announced that, due to lack of response on the part of music lovers of the city, the society has definitely disbanded. Several weeks ago, when a plea was made for funds to meet the impending deficit if the season's plans were carried out, it was stated that lack of support on the part of the public would necessitate the cancellation of the forthcoming concerts and the complete disbanding of the organization.

IN NEXT WEEK'S ISSUE:

HOW I BECAME A WAGNERITE—AND WHY, By Ernest Knoch
THE BIG SINGER IN THE LITTLE TOWN, By Daisy Connell Chinn
THE MAGIC OF SPANISH RHYTHM, By Leo Randole

AN INTERPRETATION OF BRUCKNER AND MAHLER

Appreciative Sidelights on Two Much-Misunderstood Musicians

THE Austro-American Conservatory offers you the opportunity of gaining an insight into the Austrian world of the present. You will not be able to understand rightly, however, the Austrian music of today, the Austrian artistic life, or the attitude of mind of the Austrian musicians of today, without at least some little knowledge of Bruckner and Mahler—who stand in a very definite relation to one another. This close relationship will of course be more clearly observed outside of Austria than in this country itself.

To the foreigner—and the German, even, is a foreigner to this extent—Bruckner and Mahler are equally misunderstood. In Holland, for example, it took a very long time before one became accustomed to Mahler. It is Willem Mengelberg who has always performed the works of Mahler there. To



ANTON BRUCKNER

day, after one to two decades of such performances, Mahler is as popular in Holland, as any of the classicists, and is so rated. Beethoven and Mahler are two names daily associated in Holland, where no one considers such a union to be blasphemy.

The Dutchmen wonder, however, that Mengelberg continually performs the works of Bruckner also, to whose works the public is not yet educated. In America also, a Bruckner Society was founded during the past winter. The admitted purpose of this society is to enable the public to understand better the works of Bruckner and Mahler. Before this there has not been any serious attempt to make known the works of Mahler. It was very informative for me to read in *The Musical Quarterly* an article entitled *Justice for Mahler*. The writer asked nothing more for Mahler than to be treated with the same fairness accorded to other composers unknown in America. He tries to point out why Mahler deserves such consideration. It is very remarkable that exactly those countries which are first to interest themselves in the extremes of present-day modernism, in the radical works of Stravinsky, Berg, Hindemith, for example—that such countries miss the bridge between those works and the classic-romantic era—Bruckner and Mahler they miss entirely. What has caused this, and what can we do to bring understanding to a foreign land of these masters both of whom are so especially dear to the hearts of all Austrians?

I have chosen Bruckner and Mahler as the theme of my lecture today (though it should really concern itself only with Mahler) because the question is more easily handled when it concerns both masters.

To come nearer to the art of Bruckner and Mahler, we must first know a little of the life of each man. Bruckner was a son of the countryside in which we are holding our present summer session. He was born 1824 in Ansfelden, a little village in Upper Austria. In his pictures one recognizes the genuine Upper Austrian peasant type, but can also observe the Roman shape of the head. The land in which we are now living has been the scene of many race mixtures. As far as the Danube, between the Celts and the Germans, there dwelt Romans. It can quite possibly be that Bruckner had Roman ancestors in the distant past. He was a peasant and the son of a farmer of moderate means. But from the beginning, higher things appealed to him, and he learned as best he could, to become village schoolmaster. In this he succeeded. He played organ well, in church, and when the peo-

[Editorial note: This is a lecture delivered by Dr. Paul Stephan at the Austro-American Conservatory, Mondsee, Austria, as submitted to the *Musical Courier* by the late George Castelle, who was a member of the vocal faculty of the Austro-American Conservatory and of the Peabody Conservatory of Baltimore. Dr. Stephan seems to think that Mahler and Bruckner have had only infrequent hearings in America, which of course is not the case.]

ants danced in the "Wirtshaus" he was there to play the violin.

The traces of both activities have remained in his great symphonies: there are in them movements which might have been created for organ, and others which recall the liveliness of the country folk. In later years Bruckner became organist at St. Florian—a charitable religious organization. In all of lower and upper Austria there are numerous foundations or so-called "cloisters" which in former centuries did a great deal for the common culture. They are mighty buildings, which were used for schools, libraries, art collections, etc., and some of them are still maintained. Certainly the great beauty of a building like St. Florian must have made a deep impression on Bruckner.

So did the natural beauty of the land impress him—its forests, its birds, the songs they sang, the great open country with its rivers and its high mountains. We have a great Austrian poet who lived at the same time as Bruckner, whose works give a literary picture of the country—as Bruckner's give us a musical picture. This poet, whom Nietzsche called one of the foremost stylists of his time, was Adalbert Stifter. I am afraid he has not been translated into English but those of you who read German may find him a splendid pathway to an understanding of Bruckner.

Bruckner progressed intellectually very much in St. Florian. He was in later years

small summer theater at Bad Hall; went next to various provincial theaters in Austria; then to the already large German theater of Cassel; from there to Prague and Leipzig; and at the age of twenty-eight, to the Budapest Opera as director. He stayed three years, went on to Hamburg, and finally, at the age of thirty-seven, attained to the position of director of the Vienna Opera. He remained there for ten years, until he went to America and conducted first at the Metropolitan Opera, then at the head of the New York Philharmonic. In 1911 he fell ill and was taken home to Vienna, where he died, not quite fifty-one years of age.

It stands to reason that Mahler had seen a great deal more of life and of the world than had Bruckner, and that his connection with the theater brought him into contact with a quite different outlook. It gave him an opportunity in particular to learn to know thoroughly the works of other composers, of all times and all lands. Mahler was moreover an incomparable concert conductor in a field in which he held unsurpassed rank.

His control of the operatic orchestra was unlimited, but it did not stop at the footlights, as so often happens. Mahler did not consider it sufficient to study most carefully the works which he had to conduct. He entered into each score with a fresh spirit, and even reformed the staging of the operas he led. The ten years in which he directed the Vienna Opera are the beginning of a new

tion, to the great third class, the common people, who before then had been out of all consideration. He extended in this way, both inwardly and outwardly, the circle of music and the appeal of music.

This extension became lost again after him. Naturally the concert-going public was the same for Schumann and Brahms, there were always new elements added as the times became more and more democratic. But the symphonies themselves lost that dramatic value which Beethoven had given them and became to an increasing extent instrumentalizations of lyric or chamber music. This is not a criticism of their musical value. But I believe firmly that Bruckner and Mahler first revived this great struggle (this elemental writing), and that they dreamed of a new public, a new youth, indeed, a new class of society, a "fourth class."

Mahler, at least, had done this quite consciously. He thought continually of the people who filled the popular concerts of his Vienna years, he thought of the whole people, not just of those who were musically cultured, and who constituted at most a very thin stratum of society in any case sufficient unto itself and ever content with itself. We understand in this way many peculiarities of his symphonies—attempts to provide this newer publicum with things it could understand—rather to be banal than to be obscure. Also the choice of the great middle class by Bruckner and Mahler is explained through the fact that if one tries to say most expressively what should be said to mankind, one cannot be too broad in manner nor too distinct. It is to be noticed, therefore, that Bruckner and Mahler aimed at pure musical conception. They were opposed to writing in the style of program music (so-called), such as the symphonic poem of Berlioz, Liszt and Richard Strauss. Even where Mahler had his poetic patterns surely they were not the origin and fountain of descriptive music. Bruckner and Mahler are pure musicians and wished to be so considered.

It is peculiar that they both remain naive, that they speak the language of the people, and do not descend to conventional musical patterns. One can detect, in fact, the Austrian dialect in the musical speech of Bruckner and Mahler—a dialect which many times Schubert spoke in his music. It is not at all hard to understand, but one must of course have the desire to acquaint himself with it first. That this dialect does not



MONDSEE,
the home of the Austro-American Conservatory of Music and Fine Arts.

Cathedral organist at Linz, the capital of Upper Austria. He was an especial favorite of the Bishop of Linz who loved to listen to his playing. In Linz Bruckner learned the works of Richard Wagner, which opened up a new world to him. Slowly and with great regret he determined, as soon as he had two symphonies finished, to take up his residence in Vienna. He remained all his life the simple village schoolmaster, but the elegant capital of a great empire nevertheless became accustomed to him personally. The Viennese did, however, make it hard enough for him by the severity of their musical judgment. But Bruckner courageously set himself to work, became the teacher of an entire generation of pupils at the Conservatory, and taught also at the University of Vienna which gave him the honorary title of Doctor. Nine great symphonies and some other works, especially three large masses, are his life work. When he died in 1896 he requested that his body be buried at the Cloister of St. Florian, which had always harbored him. Under the great organ of St. Florian he rests peacefully today.

Quite different from Bruckner's life was the life of Gustav Mahler. He was born in a little village near Igeln, on the border between Bohemia and Mähren, in a province which formerly belonged to Austria, but has since the war been given to Czechoslovakia. Mahler came much later than Bruckner and was born in 1860. His musical training began at home with his father, a small merchant, who took the fifteen-year-old boy to the Vienna Conservatory. At that time his general education came to an end, but he later studied a great deal, especially literature and philosophy. This is in direct contrast to Bruckner, who though neither stupid nor uneducated, was still not such an undeniably intellectual type as Mahler. When he was nineteen, and for that age an excellent pianist, he sought a position in a theater. He became bandmaster of the

epoch in theater history. That which you now see outwardly as new and original in the German opera stage had its beginning then, and a man like Max Reinhardt often says that he cannot express sufficiently his gratitude to Mahler.

One could therefore scarcely find greater exterior differences than those which exist in the lives of Bruckner and Mahler. However as composers they trod paths which were not so very different. It is also remarkable that they both wrote principally in the symphonic form. With Bruckner there are the masses for exception—into which he poured his innermost spirit—as Mahler poured his spirit into his songs; it is strange that this man who knew so much of opera, wrote no operas himself.

The symphonies of both men are very different from other symphonies written before their day. The symphony was a chief concern of German music of that period. Its masters were Schumann and Brahms. As Mahler began to compose, he became aware of a new art of symphonic writing, the so-called Symphonic Poem, originated by Berlioz and Liszt, later taken up by Richard Strauss. The symphony in the nineteenth century reached with Beethoven a summit from which other paths could lead only out, but not up. Beethoven had put a new meaning into his symphonies: namely, the humanity of his time, a humanity which received new impulses from the French Revolution.

Beethoven places this new humanity in a universe—opposite Divinity. This eternal wrestling with chaos, this association of the individual and the world to the cosmic universe is clearly pictured in the Beethoven symphonies. But the wrestling of humanity with the surrounding universe was the wrestling of a different public than that which had up to that time heard symphonies. In his oratorios and chamber music Beethoven appealed, as did the French Revolu-



THE RODIN BUST OF MAHLER

hinder the composer from uttering great and elevated thoughts, I have already pointed out. The other most usual argument offered against Bruckner as well as Mahler, is the already noticed immorality of the form, its length—henceforth, often, its incoherence.

It is true that both composers have greatly enlarged the usual sonata form, also that instead of one theme, a whole group of themes appears, and is in due time developed. I have already spoken about the incoherence—new listeners find very little connection between the various sections and especially the many complete pauses or rests, after which everything seems to begin all over again, making new listeners constrained and restless.

But by closer observation one sees the various connections and still more exact

(Continued on page 14)

December 5, 1931

London Tardily Honors Noted British Composer

Arnold Bax Receives Philharmonic Gold Medal—His Works Find Vogue—Goodson and d'Aranyi Acclaimed—Paderewski in Recital—Many Fine Pianists—Old Music Enchants

LONDON.—Tardy recognition is often the sad lot of composers, and Arnold Bax, whose latest work, *Winter Legends*, will have its world premiere out of England (it will be given in Boston in December) has waited thirty years in the land of his birth for his genius to receive general acknowledgment.

At the 893rd concert of the Royal Philharmonic Society, now in its 120th season, Arnold Bax was presented with the Society's gold medal, an honor conferred only on the world's universally accepted composers from the days of Brahms, though in the light of present-day opinion the list of his fellow-medallists offers an odd assortment of names and talents.

Bax' second symphony, played by the Philharmonic Orchestra under John Barbirolli, spoke for the composer better than any of his shy words of thanks for his medal. It is a sunless, gusty work, tempestuous in its tragic beauty, but lacking the lucidity of form which characterizes his later compositions. The program concluded with Mozart's Symphonie Concertante in E flat for oboe, clarinet, horn, bassoon and orchestra. Conductor John Barbirolli acquitted himself very well in these works of such contrasting styles and periods.

BAX' NONET

"One of the loveliest creations in the field of chamber music for a long time," was the consensus of opinion following the first London performance of Arnold Bax' "new chamber work for nine instruments," given at one of the Courtauld-Sargent concerts.

This composition, first played by the Brosa Quartet and their associates in America at the Coolidge Festival in Chicago in 1929, reaches the high-water mark of the composer's achievements up to the present time. Written in two movements, the emotional beauty and clarity of ideas are treated with perfect mastery; an opus of sheer delight. The Kucher Quartet, assisted by Joseph Slater (flute), R. C. Kell (clarinet), Leon Goossens (oboe); Marie Korchniska (harp), and Victor Watson (double bass), interpreted with complete understanding of the intricate beauties of the score.

KATHARINE GOODSON CHEERED

Katharine Goodson and Sir Thomas Beecham, collaborating in Brahms' first piano concerto, drew a large audience to Queen's Hall and enthusiasm which bordered on the ecstatic burst out in cheers and prolonged applause for the pianist at the close of her magnificent performance. This was no fanciful "reading," but Brahms in all his glorious vigor and tenderness. On the following Sunday the same artists, again with the London Symphony Orchestra, gave a subtly delicate interpretation of Mozart's piano concerto in A major.

At the first of these concerts Sir Thomas opened with an unknown symphony in C major by Boccherini, a delightful work given a highly polished performance. Beethoven's *Eroica* completed the program.

SUPERVIA SINGS ROSSINI

At a later concert of the Symphony Orchestra, conducted by Sir Thomas Beecham, Conchita Supervia made her first appearance with orchestra this season. She won applause for her singing of two arias by Rossini.

A Delightful Number for the Song Recital— THE WOODPECKER

By Ethelbert Nevin



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in all his grandeur and mastery of form; while the Brahms, a test of endurance at the end of a heavy program, bubbled over with the joy of life. A large audience feted this unaffectedly brilliant young artist in royal fashion.

BACKHAUS AND CORTEZ

Few pianists have the drawing power of Wilhelm Backhaus. When he gave his final London concert of the season, a crowded audience responded to his uncanny virtuosity and purity of tone color in a group of Scarlatti; Beethoven's G major concerto, op. 14, No. 2; Schumann's Papillons (played with marvellous élan), and some glittering Liszt. He was in glorious form, winning ardent applause from an audience which clamored for encores till the lights were lowered.

Leonora Cortez, who made definite niche for herself in the London pianistic world last winter, returned to Wigmore Hall in a program of music excellently chosen to show her uncommon gifts in a most favorable light. Beethoven's sonata quasi una fantasia (op. 27, No. 1), was given a sane, invigorating performance, followed by Schumann's In der Nacht und Toccata, both brilliantly set forth. Groups of Chopin and Debussy pieces played with tonal finish and resourceful delivery, completed a concert that pleased its hearers mightily.

PADEREWSKI REAPPEARS

A large audience gathered at Albert Hall to hear Paderewski, doyen of pianists, play there on a chilly November Sunday afternoon. His opening number, Brahms' Handel Variations, received perfunctory treatment; he was inclined to sentimentalize over Beethoven's D minor sonata, op. 31, No. 2, but his rhapsodic style was at home in Chopin's B flat minor sonata.

The second half of the program comprised some Chopin mazurkas and études, four Debussy preludes, and encores. Though Paderewski's fingers may sometimes betray him, the seventy-year-old pianist still has the mind and soul of an artist who conquered several generations of listeners.

AMERICAN PIANISTS LIKED

Abram Chasins, American pianist, made a remarkably successful London debut in recital at the Wigmore Hall. His technical command scintillated in the Chopin B flat minor sonata; Mendelssohn Variations and Scriabin's sonata in F sharp minor. But it was in a group of ten of his own compositions that the pianist-composer showed best his flair for pianistic tone-painting.

Other programs displaying taste, musicianship, and mechanical mastery, were those presented by Henri Deering, American, who gave two piano recitals in quick succession. He also played the Chopin B minor sonata, displaying effective keyboard prowess; but it was in his Mozart and Beethoven that the clarity of his style showed in its brightest light.

A QUARTET FORGETS

Enthusiastic applause from an audience which had waited forty-five minutes for them to begin, was a tribute to the finished art of the Belgian Pro Arte Quartet. The Quartet got lost. Thinking its concert was

FOREIGN NEWS IN BRIEF

STRAUSS VISITS HAMBURG

HAMBURG.—Richard Strauss recently conducted the Hamburg Philharmonic Orchestra in a concert of his own works, with overwhelming success.

E. M.

ARBOS RETURNS TO MADRID

MADRID.—An enthusiastic welcome greeted Fernando Arbós on his first public appearance since his return from his American tour. As well as classical pieces, the program contained Spanish numbers by Esplá, Halffter, Guridi and Sanjuan, the last-named being conducted by the composer. The Machine Music of the young Russian, Mossolow, which is nothing if not original met with thunderous applause.

E. I.

CHALIAPIN AT OPERA COMIQUE

PARIS.—The reformation of the Opera Comique promises Chaliapin in two of his roles, Massenet's Don Quichotte, and Figaro in the Barber of Seville.

N. H.

REVIVAL OF PURCELL OPERA

LONDON.—Purcell's neglected opera, *Dido and Aeneas*, has been revived with considerable success at Sadler's Wells Theater, London. The chief roles were taken by Joan Cross and Sumner Austin, the composer, Constant Lambert, conducting.

J. H.

BEECHAM TO CONDUCT IN MUNICH

LONDON.—The deep impression which Sir Thomas Beecham made as conductor of the Vienna Philharmonic Orchestra at the recent international festival in Salzburg has led to an invitation for the English conductor to direct some of the operas at next year's Munich Festival. It is understood that the invitation has been accepted. J. H.

SPAIN NATIONALIZES MUSIC

MADRID.—The Spanish republican government has formed an association for the organization of all national musical ability, entitled the National Committee for Music and Lyric Theaters. This will be under the management of Oscar Esplá. The necessary funds are to be obtained by means of national festivities in the bull ring.

E. I.

in the evening instead of the afternoon, it went sight-seeing, while its audience sat in patience. frantic telephoning at last brought the musicians hurriedly to the platform, and it was not surprising under the circumstances that Beethoven's "Harp" quartet with which they opened was somewhat ragged in execution. But they warmed to their work, and the great C sharp minor quartet (No. 14), was given with a depth of intensity and oneness of musical purpose that made it deeply memorable.

OLD MUSIC THAT ENCHANTS

Alice Ehlers, harpsichordist, and Martha and Marietta Armstad, soprano duettists, gave pure musical pleasure in their concert of old music. These artists (who will appear for the first time in America this season), have something which no other group before the public possesses. Theirs is art which invites no comment—it can just be enjoyed. Alice Ehlers is impressive at the harpsichord; she makes the quaint old instrument tingle with vitality. She not only played two groups of Bach, but accompanied the singers in solos and duets, the most beautiful of these exquisite songs being Purcell's Elegy on the Death of Queen Mary, a masterpiece of vocal writing, superlatively sung.

GERHARDT AND WOLF

Elena Gerhardt's recent recital was used as a medium of propaganda for a new Hugo Wolf Society which is being formed by the H. M. V. Gramophone Company. It seems that five hundred people are required as members of this society to enable the company to produce more records of Hugo Wolf's songs, sung by Mme. Gerhardt. That Gerhardt is an ideal exponent of Wolf she showed once again in her program devoted entirely to Schubert and Hugo Wolf. Among so much beauty it is almost impossible to discriminate, but exceptionally appealing was her presentation of the delicacy of Schubert's Geheimes and Wolf's lovely Und steht ihr früh am Morgen auf. Mme. Gerhardt was in perfect affinity with her able accompanist, Coenraad v. Bos.

JOYCE HERMAN.

Bilotti With Lamoureux Orchestra

According to a cable received from Paris, Anton Bilotti recently had a successful appearance with the Lamoureux Orchestra. The critics are said to have been unanimous in their praise of the young pianist.

"NEW" LISZT RHAPSODY

BUCHAREST.—An interesting feature of the season will be the recently discovered Roumanian Rhapsody by Franz Liszt, soon to be performed here for the first time anywhere. It will be remembered that the MS. was found at Weimar, and is said to have been written during the composer's travels in Roumania and Transylvania. N. H.

ALMA MOODIE REAPPEARS

HAMBURG.—After an absence of six years Alma Moodie, violinist, returned to Hamburg as soloist at a concert conducted by Professor Erdmann.

E. M.

GERHARDT JUBILEE

LONDON.—An announcement of unique interest has just been made by Elena Gerhardt. Next spring she intends to celebrate the jubilee of her first appearance in England by giving a recital program identical with the one in which she made her debut with Arthur Nikisch.

J. H.

ANOTHER OPERATIC JUDITH

DRESDEN.—The biblical story of Judith has been used by yet another composer. Livio Luzzato's new opera, Judith, will receive its world premiere here on November 27 under Fritz Busch.

N.

ELGAR HONORED BY FELLOW-MUSICIANS

LONDON.—The ancient Musicians' Company of London recently conferred an honorary life Fellowship of the company on Sir Edward Elgar, Master of the King's Musick, in recognition of his services in raising the prestige of British music at home and abroad.

J. H.

KATHARINE GOODSON'S MOZART

LONDON.—Under Sir Thomas Beecham, the London Symphony Orchestra had Katharine Goodson's Mozart (Continued on page 30)

IVA PACETTI

TRIUMPHS IN OPERA

1000 Turned Away from Opera House

—Chicago Tribune, Nov. 22, 1931

1,000 TURNED AWAY FROM OPERA HOUSE AS PACETTI SINGS

Box office windows at the Civic Opera House last night were stormed by a throng of prospective operagoers, only part of whom could be accommodated with seats. Approximately 1,000 persons, it was estimated, were turned away for lack of room. The crush began as early as 7 o'clock, and continued until the performance was well under way. It was the largest attendance of the season with the exception of the opening night.

Officials of the company contemplated the scene with satisfaction. Credit was given to the triumph of the new star, Iva Pacetti; to the popularity of the opera, *Aida*, and to the lowered rates in force on Saturday nights. The performance is Mme. Pacetti's third with this company, after five years of successes abroad, chiefly in Italy.—Edward Moore, Chicago Sunday Tribune, November 22, 1931.

"MME. PACETTI ACCLAIMED IN SECOND OPERA."

—Chicago Daily News, Nov. 17, 1931

PACKED OPERA HOUSE GREETS PACETTI

Pacetti Please in Role of *Leonora*

Madame Pacetti, of whom I wrote in friendly and appreciative manner upon the occasion of her debut in *Aida* last week, confirmed the excellent impression made at that time.—Herman Devries, Chicago American, November 17, 1931.

Iva Pacetti is my nomination for the most exciting newcomer of the season, blessed with a dramatic soprano of thrilling texture, unusual personal charm and the supreme gift of sincerity which so often translates into the divine fire of inspiration.—Claudia Cassidy, Chicago Journal of Commerce, November 13, 1931.

Mme. Iva Pacetti made her debut as *Aida*, and from what could be heard in the first scene scored a distinct success. Has a fresh, young voice of clear, pure timbre and firm texture. Had herself well in control and sustained the long phrases with ease, the tone full and warm and in tune. An attractive person-

"THE BEST DRAMATIC SOPRANO THAT ITALY HAS SENT US IN RECENT YEARS."

—Chicago Herald and Examiner.



As *Leonora* in *Il Trovatore*, a role in which she duplicated her triumphal debut in *Aida*

ality with most expressive eyes. They always had meaning and could flash fire at the right moment. Played the part well. Miss Pacetti sang the aria "Ritorna Vincitor" with appreciation for its meaning and constant variety of tone color to follow the sense of the words. Dramatic singing, yet singing in the true sense with the voice under control.—Karlton Hackett, Chicago Evening Post, November 13, 1931.

GIFTED TALENTS OF PACETTI AS NEW AIDA SCORE HUGE HIT

Italian Singer's Ability Is Praised by Devries

Mme. Pacetti is endowed by nature and education with more than the usual operatic brains and temperament. Of this I was sure after hearing only the opening phrases and the "Ritorna Vincitor" aria. It is guided by this intelligence, by a flame-like personality that illuminates each phrase and gesture. Besides, Mme. Pacetti is thoroughly rousted, aware of all the technicalities of stage deportment, and a musician par excellence.—Herman Devries, Chicago American, November 13, 1931.

IVA PACETTI AGAIN TRIUMPHS IN OPERA

Iva Pacetti, whose debut as *Aida* the other night became an occasion for loudly expressed approval by Civic Opera patrons, confirmed her position last night by singing the part of Leonora in "Il Trovatore." She would seem to have been sent to this earth with the mission of singing Verdian roles, and singing Verdi as she does, there can be little argument about her singing other music also. Her voice is a delight of full toned beauty, she has good looks in plenty. They never yet hurt the career of an operatic soprano, and she is instinctive with the art of making her characters alive and credible. She will go far in opera.—Edward Moore, Chicago Daily Tribune, November 17, 1931.

"MME. PACETTI HAS THE VOICE AND THE FOUNDATION OF AN EXCELLENT TECHNIQUE."

—Chicago Evening Post.

IVA PACETTI MAKES IMPRESSIVE DEBUT IN ROLE OF AIDA

Iva Pacetti made her debut with the Civic Opera in the title role of *Aida*, to prove herself not only a delightful artist but the best dramatic soprano that Italy has sent us in recent years. The voice is not overwhelmingly powerful. But its texture is softly resonant, pure, utterly free from stridency and, once the nervous strain of the beginning had passed, surely poised as to tone and intonation and unmarred by excessive vibrato. Heard in the first act's great aria and in the latter portion of the Nile scene, one gained an impression of vocal refinements more frequently encountered in the concert hall than in opera. There were beautifully proportioned phrases, sensitively adjusted contrasts, a wealth of intimate interpretative effect that quickened the sympathies and stimulated the responses.—Glenn Dillard Gunn, Chicago Herald and Examiner, November 13, 1931.

"MME. PACETTI WAS THE DOMINATING FIGURE IN THE PRODUCTION."

—Chicago Daily News.

SHE MAKES MUSIC DRAMA OF ROLE; A "GLITTERING PERFORMANCE."

Bearing Full of Poetry

Mme. Pacetti's acting was the counterpart of her singing. Her bearing was full of poetry, and her gestures, like her voice, sought out of the role secrets that nobody in Chicago could more than have suspected were there to find. It was a performance glittering with novelty, flushed with intelligence and afame with talent. It had got no further along than "l'insana parola" of the aria in the first scene before I wished to stand up in my place and shout with enthusiasm for originality justified by feeling, or, more truly, for such feeling as renders originality inevitable.—Eugene Stinson, Chicago Daily News, November 13, 1931.

"A GENUINE TALENT."

—Chicago Evening Post, Nov. 17, 1931

WOODSTOCK and the WOODSTOCKIANS

By Arthur Hartmann

"Ueber allen Gipfeln ist Ruh'."—Goethe

Four hours by bus from New York City and we reach quaint little Woodstock in the foot-hills of the Catskills, mountainous pride of New York State. Railway folders and real-estate agents can describe scenery and try to lure people to places by emphasizing their attractions or the low cost of living. But real feeling for a locality is of slow growth. You learn to love Woodstock because of its abiding soul, its earnest endeavor, its large communal heart.

The scenery of Woodstock is lovely, situated as the place is, at the foot of pictur-

Woodstock is no place for quibbling, backbiting, gossipy, small-minded musicians. Here there is no professional talking. Here is whole-hearted hospitality and kindness and largeness of vision. Here there are no "leaders," no "I" and "me," no "stars," no narrations of past glories, no programs painfully and proudly learned. Here are men of such sterling musicianship that in their shirt-sleeves and a collar opened at the neck, they joyfully make music together with a selflessness that cannot be too highly lauded. There is bathing in spring-fed brooks and



AT THE MAVERICK FESTIVAL

esque mountains. But the great thing to be experienced in the community is a succession of impromptu festivals. Not enough is known to the outside world about those events or the artist who make them possible.

For instance, there goes a Georges Barrère, of the impudent flute tones, and an Archipenko, in whose sculptural hands marble becomes melody. The Woodstockians dress in any mode they please. The "natives" gather at a Market Fair every Saturday morning, for interchange of ideas, and good-natured banterings, between authors, composers, actors, painters, who may be putting on a play that very evening. Picturesquely attired, some of these "market women" are the wives of great artists. One of them sells a dress of her own creation—the Woodstock dress.

Long years ago, painters formed a colony at Woodstock, and here are the homes of men like John Bentley, Speicher, Heckman, Sándor Hármati, the late Bellows, the former home of Richard Le Gallienne, and yet others, while musicians like Florence Hardeman, Engelbert Röntgen, Pierre Henrotte, Paul Kiefer, Gerald Kunz, Horace Britt, Leon Barzin, and the afore-mentioned Georges Barrère are domiciled on the heights, and throughout that unique patch of Hervey White's (he of Meredith-like head) called "The Maverick."

This "herd" of musicians are not "maverts" for they do not go by themselves; they seek occasional solitude and contemplation and they find it, but they also enjoy one another's congeniality. They are strong for the solidarity of musicianship and artistry.

Furthermore, one encounters Sándor Vas, Will Durant, Prof. Schutze, playwrights galore, and the pianist, Inez Carroll.

Who can cook Aubergine (more imaginative than egg-plant) as can Mme. Paul Kiefer? Her husband, the cellist, not being satisfied with having built his own house, has rigged up a thing of hooks and wire which holds the neck of the cello so securely that the instrument and its finger-board are proof against the humidity which sometimes prevails in mountainous regions as in the valleys. It is a sort of scaffolding, but fortunately in this case, around the cello's neck, and not that of its player, and once you get your thumb under, you can play as well as ever. All summer Paul has loaned his patented "gibbet" to "Angel-bird" as Engelbert Röntgen is affectionately known to everyone.

Inimitable and worthy the price of an admission are the impromptu speeches of Pierre Henrotte, and to see him, in front of the audience, with rolled-up shirt sleeves, arrange the lights, the chairs on the platform, and then, beaming amiability, lend himself to the interpretation of any and all kinds of

music is, I am sure, a "Pierrot" that the Metropolitan Opera does not know. All these musicians devote notes. They never demur about playing anything in B flat minor, and do not argue on the "violinistic" possibilities had the thing been written in G minor instead. The cellists do not timorously approach a difficult passage and then flunk it. These "boys" vault around in the thumb positions with the ease of squirrels, though they have, for weeks without end, cooked, played ball, built sheds and roads and swimming-pools and dragged water and sand and stones.

In the most nonchalant manner the most extraordinary things are achieved. As an example, at the "Firemen's Hall" a new string quartet by George Antheil, was played. It seems that the composer did his share of the stunt also, for the first two pieces were completed on Thursday, half of the next on Friday, and the remaining half, by Monday—the day of the concert. How many quartets could play it as well after a dozen rehearsals? Unforgettable will be for me an evening at the home of Mr. and Mrs. Engelbert Röntgen when as a birthday surprise, this phenomenal group played, at sight, Röntgen's string quartet and a string quintet which he wrote here in three weeks, interspersed with perspirations from carrying bags of cement up to his castle in the hills for the building of an outdoor swimming pool.

And then there is young Robert Rudié, as handsome as a cherub and who, I believe, is destined to play, to really play, the fiddle. At an impromptu "Cabaret Show" here, one finds, sees and hears real talent. For fifty cents one can get a better show than in many a formally staged and largely advertised "affair." A few hand-posters, stuck around town, or onto a few trees, will a day or two in advance list the artists and good-naturedly remind one to "bring your own cushion and fifty cents" for one sits on the grass and the stage is the outside porch of a small private house in the woods.

Nor must I fail to mention that André Polah, of Syracuse University, paid me the



THE MAVERICK HORSE

sician of deep feeling, imagination, and poetry.

Plays are produced every week, good ones from Strindberg to local writers, and scenery is created on the spot. Numerous art galleries, in small, unpretentious houses or barns or in the soda stores welcome you with open doors.

Everyone lives where and how he or she pleases, with everyone working and playing and minding their own little cook-stoves. Woodstock has touched me deeply and from a heart in which gratitude and love for my fellow artists overflows, I wish to



THE BROOK THROUGH THE VILLAGE

honor of showing me the score of the Bach Prelude and Fugue (from the unaccompanied first Suite) which he has orchestrated. André very rightly felt that this noble music went far beyond the confines of such a limited homophonic instrument as the fiddle and he has brought out all the grandeur and beauties in an orchestration which is nothing short of masterly and which reveals not a pedantically trained contrapuntist but a mu-

thank them, wonderful men and women, whom I have learned to cherish here and who have heaped the generosity of their kindness and friendship on me. They are beings who live a worthwhile existence, and have helped to make mine equally so during months of convalescence from a winter of serious illness. I face the season in refreshed spirit due to Woodstock and the Woodstockians.

BLANCHE ANTHONY

WINS BRILLIANT SUCCESS IN NEW YORK RECITAL DEBUT

November 13th

New York Times, November 14, 1931:

Miss Anthony made an excellent impression, as evidenced by her audience's cordial applause and a host of flowers . . . Miss Anthony's success with so wide a range of sentiment and sheer vocalism owed something to a natural brightness both of tone and manner that were personal to herself. A further witchery of swift-changing mood appeared in her gypsy songs of Brahms.

New York Sun, November 14, 1931:

She sang various selections with interpretive ability far beyond the average

and a clear diction with a musical perception, keen and quick, and a pleasing personality. She easily won her large audience.

New York American, Nov. 14, 1931:

Operatic arias by Arne, Charpentier, and Verdi were featured in the program of Blanche Anthony, soprano, who entertained a friendly and appreciative audience at Steinway Hall. Besides these she was heard in Come Ever Smiling Liberty, from Haendel's Judas Maccabaeus and songs by Brahms, Weiner, Ross, White and Heuter.

New York Staats-Zeitung, Nov. 14, 1931:

Blanche Anthony has an attractive appearance and pleasing stage presence. Before a good sized audience this rising young artist displayed a voluminous voice. She is not lacking in musical talent, temperament and serious interpretative intentions and was most successful with the English group, particularly the Robin Song of White and the aria from Verdi's La Traviata in which she gave evidence of a well developed coloratura. She was the recipient of much applause and many flowers.

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Irving Chidnoff photo

"AMONG THE YOUNGER PIANISTS WHOM YOU SHOULD SET DOWN AS WORTH HEARING IS SIDNEY SUKOENIG, WHO PLAYED A SEVERE PROGRAM IN CARNEGIE HALL MONDAY EVENING, AND MADE A LARGE AUDIENCE LIKE IT. HE HAS AN EXCELLENT TECHNICAL EQUIPMENT, PEDALS WITH RARE INTELLIGENCE AND DISCRIMINATION, AND HAS AN UNUSUAL RANGE OF TONE AND DYNAMICS."

—DEEMS TAYLOR in *N. Y. American*, November 20, 1931



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JORDAN HALL, November 12, 1931

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—*Evening Transcript*

"Magic character temperament. A man with technical facility and great power."

—*Boston American*

"His interpretative style is intelligent, sensitive to detail, dynamic in its insistence upon incessant movement and relentless rhythm. A feeling for quasi orchestral color that gave a romantic quality to his reading."

—*Boston Herald*

"A prodigious technique, his touch is powerful."

—*Christian Science Monitor*

George Engles
Managing Director

NEW YORK RECITAL

CARNEGIE HALL, November 16, 1931

"Delighted his audience with a show of sound technique, the most delicious limpid notes and unique effective rhythm. The delicate rhythms of Respighi's 'Notturno' were thrilling."

—*New York Evening Post*

"Mr. Sukoenig commands our gratitude for the inclusion of some interesting items, and for assembling the names of Bach, Beethoven, Hindemith and Stravinsky in stimulating propinquity."

W. J. Henderson in *New York Sun*

"A musician of fine tastes and sensibilities—endowed with a genuine ardor for his craft."

—*Brooklyn Eagle*

"A versatile virtuoso, a warm-blooded musician of temperament. A great and well earned success."

—*Staats-Zeitung*

"It is his kind that hold out particular hope for the rising generation of American musicians."

—*New York American*

"His will become a name to be reckoned with."

—*New York World-Telegram*

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Goossens' Popularity in Cincinnati on the Increase

Symphony Orchestra Patrons Find New Reasons With Each Concert for Extolling Their Conductor—Other Concerts of the Week Attract Attention

CINCINNATI, O.—Eugene Goossens' popularity as conductor of the Cincinnati Symphony Orchestra, increases with every concert. His program carrying the story of Wagner's Ring from the Rheingold to the



EUGENE GOOSSENS.

Immolation Scene from Die Götterdämmerung was superb in every detail. Several delightful innovations were introduced; not the least of these were arrangements by Goossens of the Prelude (Act I); Hunding Motive and Prelude (Act II) of Die Walküre; and the Prelude (Act III) and the Ascent of the Rock music of Siegfried. Both were received with tremendous applause and marked the conductor an outstanding composer. In the excerpts from Rheingold he introduced voices, those of the Rheinmaidens, sung by Frances Delo, Katherine Hall Pooch and

Emma Burckhardt Seebaum. The voice of Donner was sung by Hubert Kochritz. The construction of the program and its splendid performance made a stunning effect and Goossens' fine musicianship, which holds each choir in the orchestra to its own position, never overshadowing the voice, made this program outstanding. He was repeatedly recalled to the stage to receive tribute from his audience.

Paul Kochanski was the soloist with the fifth pair of concerts by the Cincinnati Symphony Orchestra and provided a sensation of the season with his high artistry, brilliant technic and sympathetic interpretation. He featured the Vivaldi concerto in A minor and introduced to Cincinnati Szymanowski's concerto for violin and orchestra. The Coriolanus Overture (Beethoven) opened a program which presented two Cincinnati premieres, symphony No. 4 (Glazounoff), and Overture, The Wasps (Vaughan Williams). Mr. Goossens is an excellent accompanist. The inspiration derived from these concerts is so satisfying that more and more music lovers are clamoring for tickets each week.

Mr. Goossens has paid the young people the tribute of conducting their morning concerts and adding to the interpretative legends. Material for these is prepared by Helen Roberts of the Conservatory of Music faculty and the concerts are drawing many grown-ups whenever seats are available.

The all-Wagner program was preceded by a lecture-recital in the morning at the Cincinnati Woman's Club where Bertha Baur, President Emeritus of the Conservatory of Music, presented Ralph Leopold before the Symphony Lecture Circle and its guests. This Wagnerian authority added much to the musical program of the day by using for his lecture those motives prepared by Mr. Goossens. He played his own transcriptions of the more important ones.

The Matinée Musicale Club presented Elisabeth Schumann in a program of Schubert, Schumann and Strauss Lieder, Carl

Alwin accompanying her. The audience filled the concert hall and adjoining rooms. Encores were demanded and graciously given, the audience dispersing with much hesitancy.

The Music Department of the Cincinnati Woman's Club presented Cameron McLean in a recent recital of songs and arias. Edgar Stillman Kelley's Queen Mary's Escape, especially written for this baritone, was one of the high lights on the program. Mabelle Howe Mable added to the pleasure of the afternoon with her accompaniments.

Perhaps the only concert series boasting sold-out houses is the Artist Series. Fritz Kreisler always plays to a record-breaking audience; the Don Cossacks repeated their success of last year and will sing a return engagement later in the season, and Rachmaninoff filled Emery Auditorium.

Leandro Campanari's artist pupil, Eva D'Auro, was presented by the Clifton Music Club at its first public concert. The charming personality of this young singer, her warm mezzo voice and the well-chosen program all made for a delightful afternoon. Ilse Huebler was at the piano.

In the first of a series of five chamber music concerts the Conservatory of Music presented Marguerite Melville Liszniewski, piano; Jean ten Have, violin; Stefan Sopkin, violin; Vladimir Bakaleinikoff, viola; and Karl Kirksmith, cello, in the quartet A major, op. 26 (Brahms), and quintet F minor, op. 34 (Brahms). Ruth Townsend-Petrovic, accompanied by Dr. Karol Liszniewski, sang a group of Brahms Lieder.

Marcian Thalberg of the conservatory's artist faculty, played a program of Chopin, Beethoven, Schumann, Rachmaninoff, Rubinstein and Liszt to a capacity audience that overflowed Conservatory Recital Hall. This artist will be heard later as soloist with the Cincinnati Symphony Orchestra.

GOOSSENS TO PRESENT NOVELTIES

At the pair of concerts to be given December 10 and 11 by the Cincinnati Symphony Orchestra under the direction of Eugene Goossens, the Symphonie Concertante for piano and orchestra by Walton is to be heard for the first time in Cincinnati, the soloist being Harriet Cohen. The same program will include a Dance Rhapsody by Delius, and the Cockaigne overture by Elgar, these also being premiered in Cincinnati. Other novelties to be included in the Cincinnati Orchestra programs by Mr. Goossens are a Chaccone by Bach, transcribed for orchestra by A. Walter Kramer, which was played November 21 and 22, and the Divertimento by Bernard Wagenaar, which was heard November 26 and 27.

M. D.

Cleveland Institute of Music Notes

Alice Chalifoux, head of the newly formed harp department of the Cleveland Institute of Music, Cleveland, Ohio, and Charles Massinger, tenor, of the voice department, presented a joint program recently in the Institute recital hall. This was Miss Chalifoux's public debut in Cleveland as a solo artist. James H. Rogers of the Plain Dealer said: "Miss Chalifoux made an excellent impression. . . . There were surprisingly full sonorities, now and then single tones of piercing brightness, and pliant phrases that gave at least a semblance of legato. This slim, dark young woman from the south possesses power as well as facility in ample measure." Mr. Massinger, who has made several appearances before Cleveland audiences, was also praised. "His voice is controlled with a fine and supple art; and he is a song interpreter of unusual versatility and insight."

Deno Leedy of the piano faculty was guest artist at a piano recital of the Fortnightly Musical Club, St. Joseph, Mo., on November 23.

Norman Coke-Jephcott in New

Post

Norman Coke-Jephcott, organist of the Grace Protestant Episcopal Church, Utica, N. Y., has been appointed organist and choir-master of the Cathedral of St. John the Divine in New York, succeeding Dr. Miles Farrow, organist of the Cathedral for the past twenty years. Dr. Farrow, who is in ill health, will be retired on pension.

Mr. Coke-Jephcott, born in England, came to the United States in 1911. His first American post was organist at the Protestant Episcopal Church of the Holy Cross in Kingston, N. Y. He has been in Utica for the past nine years.

Brahms Chorus Concert, December 9

The Brahms Chorus of Philadelphia, N. Lindsay Norden, conductor, gives a concert in the Temple Rodeph Shalom, Philadelphia, December 9. Mendelssohn's Elijah will be sung, with a chorus of 100 and part of the Philadelphia Orchestra.

Fairmount to Hear Cherniavskys

An en route engagement for the Cherniavsky Trio was in Fairmount, W. Va., where the artists played on November 21, the per-

formance taking place at the Fairmount Senior High School under the auspices of the Community Concert Course of that city. The Trio's New York recital this season will be at the Town Hall on December 14.

De Donath's Progressive Career

Jeno de Donath, violinist and composer, associate conductor of the Roxy Theater, New York, and musical counselor of WHAT. Philadelphia, has devoted twenty-eight of his thirty-three years to his musical career. Born in Budapest, Hungary, he began the study of violin when he was only five, and at the age of eight, gave his first public concert. He was admitted to the National Conservatory, and added training in piano to his studies. His violin teacher at the conservatory was Emil Bare; his piano teacher, Stephan Tomka. The boy soon won a scholarship which paid for his tuition. After graduation he taught for a year at the National Conservatory.

At the outbreak of the war, de Donath enlisted in the First Honved Regiment. As he had already attained some reputation as a concert violinist, he was called upon to play at entertainments for raising war funds. It was at one of these concerts that a superior officer, recognizing the young violinist's ability, insisted that he leave the army. Thus released from military service, Mr. de Donath enrolled at the University of Budapest, but the war occupied the public attention to such an extent that artistic opportunities were few. When he graduated in 1919 he was one of the youngest recipients of the LL.D. degree.

After graduation the young artist was called to Zürich, Switzerland, to serve as solo violinist and concertmaster. From there he went to Geneva to teach violin and chamber music at the Académie de Musique. During this period Dr. de Donath frequently journeyed to Cologne for study with Brahms-Eldering. In 1922 he accepted an invitation to act as assistant conductor for the symphony orchestra at Interlochen, Switzerland.

When he came to America, de Donath established himself not only as a concert artist but as a teacher, opening studios in both Atlantic City and New York. He was also one of the first musicians to broadcast over



JENO DE DONATH.

WJZ in the pioneer days of radio. In 1923 he went to Philadelphia for a series of recitals, and during the summer of 1925 was guest conductor of the Philadelphia Symphony Orchestra.

Since that time de Donath has made many appearances as a conductor. He served at the Rivoli Theater, New York, as concertmaster, and at the Rialto as conductor. After a European concert tour in 1927 he returned to take up the position of director at the Fox Theater, Philadelphia. Last summer Dr. de Donath was guest conductor of the Municipal Symphony Orchestra, Budapest. Upon his return, he went to the Roxy Theater in New York, as associate conductor.

Among the published compositions of Dr. de Donath are Guitar Waltz, Hungarian Folk Songs, Malediction, Nocturne, Die Grosse Sehnsucht, and two songs, lately issued, whose titles are An Old Song, and Would You Care?

Rose Bampton Has Many Engagements

Rose Bampton, contralto, will appear as a soloist in Schönberg's Gurreleider when the work is given its American premiere by the Philadelphia Orchestra, January 15, 16 and 18. Miss Bampton will also appear with the Schola Cantorum in Carnegie Hall, New York, January 20; and with the New York Oratorio Society in the Bach B Minor Mass later in the year. This artist, who was heard at the Worcester Festival this fall, is scheduled for roles with the Philadelphia Grand Opera Company.

Chamber Music Series at The Juilliard School

The Musical Art Quartet gave a program, December 2, in the Juilliard School of Music Concert Hall, New York, the first of a series of chamber music events to be given there.

WILLIAM O'DONNELL

TENOR

TOWN HALL RECITAL

New York, November 15

after successful appearances in London and Paris

"WILLIAM O'DONNELL CHARMS IN RECITAL."

—(Headline)

World Telegram

There was much enthusiasm at the Town Hall yesterday over the performance of William O'Donnell, tenor, in his local recital. Offering a program almost entirely English, Mr. O'Donnell gave no end of pleasure with his light, lyric and agreeable voice. . . . A large audience encored him repeatedly.

Journal

. . . he disclosed a voice of good quality and a generally sound sense of style.



Management
RICHARD COPLEY, 10 E. 43 St.,
New York

Sun

Mr. O'Donnell's recital was an artistic success. He was heard by a large and deeply attentive audience, and in response to enthusiastic applause, he was obliged to lengthen his printed program to considerable extent. . . . Mr. O'Donnell displayed a lyric voice of typical Irish quality, light volume and of good range. It was well produced and without forcing or inaccurate intonation. In his general delivery the singer disclosed appropriate style, and there were constant good phrasing and clear diction in his various numbers. . . . he was steadily able to give pleasure by means of good taste and musical insight.

American

There are several reasons why Mr. O'Donnell should have a following in New York. Those necessary attributes for a successful career—a charming voice, artistic method and the medium of a pleasing and appropriate program—were all noted yesterday. He possesses a voice of lovely quality, very light in texture, but flexible and admirably controlled. Knowledge of song literature and judgment in selection impressed his auditors while listening to his program. . . . his diction in both English and Italian was faultless.

Times

Mr. O'Donnell artfully selected a program from that rather sunny land lying between the swamps of banality and the mountains of important music. . . . he has a very small and very light voice suitable to the fairy loughs and Celtic moonrings whereof he discoursed. . . . the voice has a firm, smooth middle and top, and its pianissimo is true and sweet.

Herald

. . . his singing gave an impression of considerable style and finish, and was usually successful in realizing the moods of his numbers.

Second N. Y. Recital
Town Hall, Sunday Afternoon
January 24, 1932

YVONNE GALL

TRIUMPHANT SECOND AMERICAN CONCERT TOUR PROVES

"Her Talent Is the Prerogative Only of the Truly Great."

—Chicago Herald and Examiner

"Assures the Permanency of Her Eminence." —Chicago News

LEADING SOPRANO
PARIS GRAND OPERA
L'OPERA COMIQUE
RAVINIA, ILL.
SAN FRANCISCO
LOS ANGELES
OPERAS

THREE
NEW YORK CITY
APPEARANCES,
FALL 1931

TIMES, Olin Downes:—

"An unusually interesting program, with high musicianship, poetry and life. An admirable musician, an interpreter of sensibility and esprit. Mlle. Gall's animation and finesse are cultivated and instinctive, she knows how to color a melodic phrase and clothe a line with a tone that conveys more than any word could of its meaning."

AMERICAN, Grena Bennett:—

"Enhancing lightness and spontaneity. She combined luscious tone with spirit and grace."

POST, Oscar Thompson:—

"Life and zest. The spirit that vitalizes. Simplicity, directness and personal charm."

*WORLD-TELEGRAM,
Pitts Sanborn:*—

"Mlle. Gall crowns program. Mlle. Gall's tones were pouring out with thrilling clearness and power—one delighted in her diction, expression and style. To hear the single word 'volupte' as she uttered it at the end of Duparc's 'Invitation au voyage' was worth many a morning of art."



"She is definitely mistress of two arts. In recital she practices all the vocal and all the musical virtues."

—Glenn Dillard Gunn, Chicago Herald-Examiner, November, 1931.

CHICAGO, RECITAL
AUGUST, 1931

NEWS, Eugene Stinson:—

"She is as delightful, as penetrating and as pure a singer as the best recital artist we know. She brought faultlessness to all that she sang."

TRIBUNE, Edward Moore:—

"In concert my admiration is intensified. She is a singer of extraordinary ability and charm."

*JOURNAL OF COMMERCE,
Claudia Cassidy:*—

"Few prima donnas are able to step from the operatic to the concert stage without at least minor disaster. However, Mlle. Gall is the rare exception—she can sing, she knows what to sing, she does sing. What is more, she knows how to hold an audience. She delights the eye, the ear and the imagination."

POST, Karleton Hackett:—

"The musicianship shone out in the pure intonation and fine phrasing. The vocal art, in the tone responsive to her will, in the beauty of sustained melodic line and the exquisite delicacy of the shading. The interpretative force in her power to grasp the meaning of the song and send it out across the footlights. It was a real tour de force. Great applause, a genuine demonstration with many recalls and encores."

CHICAGO, RECITAL
NOVEMBER, 1931

TRIBUNE, Edward Moore:—

"An expert delineator of soprano roles, expert in projecting the line and contour of songs. A program of diverse styles and moods, aristocracy for the old, forthrightness for the new, charm for them all."

AMERICAN, Herman Devries:—

"Exquisite vocal treatment and interpretive style. Her success leaves no doubt."

POST, Karleton Hackett

"Imagination, tradition and vocal art. The whole thing was a little gem. A delightful singer of songs."

DAILY NEWS, Eugene Stinson:—

"Another artist of the first order. Supple imagination, inclusive sympathy and faultless discretion enliven recital. She has stamped her mastery of song upon a wider range of material than most of her fellow artists. This is an art—redolent individuality and insight."

NEXT NEW YORK RECITAL, TOWN HALL, DEC. 7

Columbia Records

CONCERTS NOW BOOKING FOR SPRING AND FALL, 1932

Concert Management Vera Bull Hull

Steinway Building, New York City

Baldwin Piano

LOUIS PERSINGER STATES THERE ARE NO SECRETS IN TRAINING CHILD WONDERS

If you share the prevailing theory that children must be taught by highly gifted "specialists" prepare now to shed this misconception. Louis Persinger emphatically denies that precocious children must be taught by such peculiarly gifted instructors; in fact, such a notion would be a distinct handicap. And Louis Persinger ought to know, for he is an authority on the subject of instructing little geniuses.

"Treat them like human beings." That is Mr. Persinger's simple credo. "The difficulty with the majority of people who try to teach talented children," said the instructor of Yehudi Menuhin and Ruggiero Ricci, and a host of other amazing youngsters, "is that they have the idea that children must be handled in a 'special' way. I disagree with such an idea because this thought immediately implants a feeling of self-consciousness in a child."

"I make it a point to regard the children I teach as little grown-ups. I talk to them on my own level, never down to them, and I try to analyze their characters so as to be able to make special appeals to their sensibilities."

Mr. Persinger explained that youngsters must be dealt with strictly according to their individual temperaments. For instance,

"could quite profitably have a wider knowledge of the literature of the violin."

For the majority of these teachers, Persinger had only the most cordial praise. Unlike other distinguished musicians, Persinger declares that music in the public schools has been of vital benefit to children. He would insist that every child receive a musical foundation in the earliest youth, purely for its cultural value, aside from its later potentialities as a developer of latent genius.

"Such study I think," said Persinger, "should include piano playing. Somehow the piano encompasses many phases of the study of music which the violin does not. If he knows the piano the child more readily grasps the understanding of counterpoint, theory and harmony. Altogether knowledge of the piano is indispensable."

"Another point that I insist on is the encouragement of children to play for others. After all, music is a social art. If the child is not early accustomed to this public he is liable to develop nervousness. Again, early experiences in public give the child the indescribable joy of being able to express himself to others through his music, and he will grow up with a real desire to give joy to others."



VIOLIN TEACHER AND TWO OF HIS TALENTED PUPILS

Louis Persinger in his studio with Guila Bustabo and (2) Rolf, younger member of the Persinger family whose talents lean toward that of his father. One might suspect he also loves the cello, judging from the way he is holding his fiddle. There is another member, Louis, Jr., in the Persinger family. "Both have talent," says the father, "if they would only practice!"

some children will be extremely sensitive to the poetry of music, others lean perhaps more to the spectacular phases of technic, and again other will respond to a straight matter-of-fact approach.

In other words, Persinger's "method" consists solely of studying the personal make-up of his pupil. He has accumulated a vast amount of experience which will doubtless be interesting to students of child psychology. But don't say "psychology" to Persinger because he does not work that way.

Persinger's secret consists of getting "under the skin" of his youngsters. He depends on visualizing themes and pictures to explain certain passages of works to his students, and intuitively knows just how to create this illustration to suit the personality of his pupil.

"Just try and appeal to some boy with a sentimental touch and see if you don't get his reaction, 'Bosh!'" said Persinger.

Discussing the question of class instruction, he said that it was excellent up to a certain point, but individual, special talent had to be singled out, so as not to retard or interrupt the group work.

Furthermore, he thought, a teacher cannot hope to develop a child through ensemble playing. However, he said he insists on some ensemble work so as to prepare the youngster for public performances, and for the extreme value of the rhythmic training.

Persinger brought out the fact that perhaps half of his talent at the Juilliard School comes from out of New York. He was rather discreetly restrained in speaking of the average training of these children. He had a good word to say for his colleagues among the out of town teachers, at the same time he laid stress on one common point of objection: that the children insisted on playing works far beyond their capacities.

"Naturally, they play these works abominably," added Persinger. He also observed that some of the teachers of these children



This year Persinger will present, in some form of recital, the following youngsters all of whom are said to be strikingly endowed: Guila Bustabo, Ralph Schaeffer, Stephen Hero, Josef Kintzer, Inez Lauritano, Dorothy Mitny and Harry Kapzman.

Persinger himself will appear in Town Hall on December 2 and will also participate in the Juilliard series of artists concerts on January 27. He will also head the string quartet which will appear on April 6, as the eighth of a series of ensemble concerts which the Juilliard School is fostering. Persinger is now heading the violin faculty at the Juilliard, succeeding the late Leopold Auer.

Those who remember Herbert Giesen as the sympathetic accompanist associated with Menuhin for several years will note with satisfaction that he is now associated with Persinger as accompanist as well as coach for the Persinger legion of precocious musical children. Giesen has come from Europe especially to become associated with Persinger.

All in all, perhaps the Persinger studio is one of the most unique hatching-places for youthful genius in America. Incidentally, if you want to retain Persinger's esteem do not refer to his pupils as "prodigies."

"My pupils," he said, "are normal children, not prodigies." M. T.

Sevitzky to Conduct European Orchestras

Fabien Sevitzky, founder and conductor of the Philadelphia Chamber String Simfonietta, and a nephew of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has been invited to act as guest conductor of four European orchestras during January. January 3 he will direct the Orchestre Symphonique de Paris; January 13 the Berlin Philharmonic; January 20 and 21 the Warsaw Philharmonic, and January 29 the Vienna Philharmonic. He returns the middle of February to resume his activities here.

Mr. Sevitzky was born in Russia. At the age of eight Alexander Siloti was his piano teacher; at ten he was admitted to the Gymnasium in Petrograd; and at twelve he enrolled at the Conservatory of Music. The only scholarship available, however, was for a double bass player. The boy mastered this instrument sufficiently to win the scholarship, and in the eight years of study there so distinguished himself that on graduation he won the Gold Medal, the first ever given for work in the double bass.

After graduation Mr. Sevitzky played in the Moscow Imperial Theater Orchestra, and also became known as a soloist on his instrument. In 1916 he entered the army. After the war and the subsequent chaotic condition in Russia, Mr. Sevitzky came to America. Here, he was engaged for the Philadelphia Orchestra.

Each year in Philadelphia Mr. Sevitzky gives a double bass recital. He has been for six years the head of the Philadelphia Chamber String Simfonietta, an organization of seventeen players drawn from the Philadelphia Orchestra. Mr. Sevitzky founded this ensemble for the purpose of familiarizing music-lovers with the large and generally unfamiliar literature for string orchestra.

In 1927 he conducted a series of Russian operas for the Philadelphia Grand Opera Company, including Eugene Onegin and The Demon.

An Interpretation of Bruckner and Mahler

(Continued from page 7)

analysis will show how finely balanced the separate parts are against one another, and with what numerous threads they are connected. The nine symphonies of Bruckner bear witness to a great inner development, but the transition stages from one work to another are not so noticeable as with Mahler—also there is not the constantly changing point of view which Mahler has.

There are Bruckner symphonies of idyllic, cheerful character, and others which tend to a grandiose, heroic resignation—but their ways remain the same. The middle movements always stand in strong contrast to the first movements, which are deep and serious. The scherzo, usually a rhythmic peasant dance, follows the first motive, and the slow movement has a religious character. The last movement stretches the symphony to the limits of form, to the last possibilities—allows a heroic theme to triumph at last, frequently over a choral theme in the bass, leading finally to the opening theme as a close.

So are built the gigantic structures of the seventh and eighth symphonies. An unfinished ninth symphony crowns the life-work: the finale is missing, and we have instead a wonderful slow movement as a farewell. Bruckner's work must not be overlooked in the history of the symphony. The judgment of historians and music critics as to his work is still varied and changing, but I should not like you to miss knowing that much criticism in Germany today places Bruckner in a position above that held by Beethoven himself.

There is even more varied judgment of the works of Mahler. If you could listen to performances here of Bruckner or Mahler, however, you would notice instantly how the public reacts to them. The audience is always thrilled by these works and never gives a thought to their permanency—which is the concern of the historian and the aesthetic. Mahler appeals to the not thoroughly cultured public by the frequent use of text—in his symphonies there is much singing: the second, third and fourth contain entire song-movements; in the eighth there is singing from beginning to end, and the Lied von der Erde (Song of the Earth) contains only symphonically arranged songs.

But also in the purely instrumental symphonies there are movements which suggest the Mahler songs. Opposed to the grand calm of Bruckner stands Mahler—strongly intellectual, more nervous, more abrupt, more exaggerated many times—but taken all in all—nothing short of monumental in his achievement. The growth of Mahler is much more distinctly traced than that of Bruckner. An early symphony, the first, is filled with impressions of nature, of much sentimental love, of frequent playing upon the contemporary group of his songs entitled Songs of a Traveling Companion.

The second symphony in Eroica style, has a vision of world justice at the close, which transcends to a proclamation of faith in resurrection and in life. In the third symphony, the composer describes his path away from inanimate Nature to the highest and deepest in the human soul—to love itself. The fourth is more pastoral and of fairytale character; the fifth begins in passion and pain, but ends more happily; while the sixth symphony finds no way at all out of the deep sorrow of this life.

Some one described the seventh symphony as "The Flight into Loneliness." The eighth symphony unites, in two parts (to which its four movements are devoted), the old church hymn, Veni Creator Spiritus, with the final scene from the second act of

Yeaman Griffith Industriously Teaching



This international vocal pedagogue of New York City is absorbed with a heavy teaching schedule. In addition to prominent artists of various nationalities who are coaching with him, teachers, young singers and beginning students make a catholic enrollment. Euphemia Blunt is the assistant teacher, Alice Bracey Taylor and Howard Kubic are the accompanists.

Goethe's Faust, which is especially expressive here. An entirely individual work is the Song of the Earth, with its quaint exoticism and its many plays upon Mahler's personal fate; it is presented in a musical form which is a distinct forecast of the following decade. A ninth symphony exists, also a fragment of a tenth. They call for a hearing, but unfortunately the performances would be beset with numerous difficulties.

Immediately after Mahler the new music had its beginning in Austria, especially through the appearance of Arnold Schönberg, who was a personal friend of Mahler. Mahler asserted that he did not entirely understand the later works of Schönberg, but he esteemed him for his genius. Mahler had distinctly the impression that he stood in a period of transition—which marked the tragedy of his life. It is for all of us who have anything to do with present-day Austria, also with its newest music, not to forget the great value of Bruckner and Mahler. Without them as a background, we in Austria could not go forward, for their influence and their power are still great over the present generation, and in the near future also, are sure to be even more important and vital.

Pietro Yon on Tour

Pietro Yon, organist and music director of St. Patrick's Cathedral, New York, left on November 23 for his annual concert tour of the West.

Playing first on November 25 in St. Cloud, Minn., at St. Mary's Church, Mr. Yon's next stop was on the following day in Fargo, N. D., at the First Presbyterian Church. On November 28 the New York organist appeared in Great Falls, Mont. His last concert was in the auditorium of the Lewis and Clark High School, Spokane, Wash., where he played last year. On each occasion Mr. Yon was assisted by John Finnegan, the tenor soloist of St. Patrick's. Their programs, as arranged by Mr. Yon, included two Bach selections, and compositions by Remondi, Kramer, Joio, Schubert, Handel and Guilmain. He concluded his programs with his own Concert Stuck.

The approaching Christmas holidays necessitate Mr. Yon's early return to New York. He will assume his direction of music at St. Patrick's Cathedral tomorrow, conducting an eight part mass for male chorus a capella.

Fraser Gange on Peabody Faculty

Fraser Gange, baritone, has been appointed to the faculty of the Peabody Conservatory of Music, Baltimore, Md., succeeding the late George Castelle. Mr. Gange gave a recital at the Peabody Conservatory several years ago, and will be heard there again early this month.

A native of Dundee, Scotland, Mr. Gange received his vocal training in England, chiefly from Amy Sherwin of London, whose assistant he became. He has taught at the Royal Academy of Music in London and for a number of years in New York. His first concert was given at Queens Hall, London, at the age of nineteen, since when he has appeared extensively in oratorio, opera and recital. His New York debut was in January, 1924, concerning which Olin Downes wrote in the Times: "He has a voice of uncommon range, quality and technical development. He is a well rounded musician and interpreter."

RUSSIAN AUDIENCES ARE THE MOST RESPONSIVE, ASSERTS FLORENCE STAGE

Americans for wholesome appreciation, Parisians for understanding—but Russians for perfect listening.

That is the verdict of Florence Stage, American pianist, who has returned to her native land after three full years of concert-



FLORENCE STAGE,
pianist, who has returned to her own country for a tour after years in Europe.

giving in Europe, in every continental capital with the exception of Bucharest.

"In Russia, today," explained Miss Stage, "the audiences are so deeply responsive and sympathetic that the artist instantly feels impelled to give without stint. These new audiences, fashioned out of the soil of a new nation, are direct and unconventional. But make no mistake. They are critical and fastidious about their music. They demand the utmost, despite their picturesque, rough, homespun attire."

"When I appeared in Moscow with the Philharmonic Orchestra I had my first taste of the new order of music in Russia. I was to play the Schumann concerto with the orchestra, Orloff conducting, and of course I

was quite excited. I prepared to don a charming gown in honor of the great occasion. Then I learned that evening clothes were under the ban.

"So I sat at the piano that night in a moushik's jacket—a patched one, at that, a short skirt and hiking boots. And I immediately felt immensely at home, for the musicians and everybody in the audience dressed in the same simple fashion. It was a satisfying experience that I can never forget. In fact I am now trusting that I may appear again in Russia next year, on the tour of the Vienna Philharmonic Orchestra, under the direction of Nicolai Malko, the Russian conductor."

While in Russia, Miss Stage said, she had had the privilege of being the first American artist to broadcast from the Government-controlled radio station.

"They told me," continued Miss Stage, "that I was playing for an audience of five million. For days beforehand I had been officially welcomed in a series of receptions and on the day of my concert I found the orchestra especially augmented. To cap the climax, the officials announced their thanks over the air and formally invited me to return as often as I could. And I shall take advantage of their invitation."

A native of Columbus, Ohio, Miss Stage came East six years ago to study with the late Alexander Lambert. After further studies in Paris with Isidore Philipp she journeyed to Vienna to work with Emile Sauer. A three-year tour followed.

Recently she appeared as soloist with the Manhattan Symphony Orchestra, Henry Hadley, conductor. On December 1 Miss Stage was soloist with the Detroit Symphony Orchestra, under Ossip Gabrilowitsch. For her recital debut in Town Hall, New York, in January, Miss Stage declares she has chosen a conventional program with deliberate intent.

"Instead of playing new works," said Miss Stage, "I think it wiser for a pianist first to offer the better known compositions, so as to give the audience a true insight of one's capabilities."

While on a brief visit in New York last winter, Miss Stage played for Charles L. Wagner. As a result, Wagner at once placed the young American on his list of artists. She is already engaged for appearances in the East and West. I. R. S.

cities of the United States. Dwight L. Corbett, of the Civic Concert Service, Inc., assisted the local committee in promotion of the membership campaign.

Concerts are to be held in the new South High School auditorium, which is one of the finest halls of its kind in the country and which is equipped with all modern lighting and stage devices. The auditorium accommodates nineteen hundred.

Officers for the first year have been elected as follows: Franklin Riter, president; Mrs. E. T. Brown, treasurer; Orville W. Adams, Mrs. J. M. Wallace, and Gail Martin, vice-president. Governor Durn is honorary president.

Smeterlin in St. Paul, Minn.

Jan Smeterlin, Polish pianist, recently made a first appearance in St. Paul, Minn. Reviewing his recital, the critic of St. Paul Pioneer Press said: "It seems to me quite unlikely that the music season will bring anything more profoundly satisfying than the Mozart F major sonata as it was played by Jan Smeterlin, the Polish pianist, who gave the Schubert Club's second guest artist recital of the year. It had poetry, charm, rich tonal beauty, but the pianist's perspective in matters of strict form and balance never erred."

The St. Paul Daily News: "Heralded as the logical successor to de Pachmann, this talented pupil of Godowsky exhibited all the dexterity, the resourcefulness, the poetry and artistry that would permit so favorable a comparison. . . . He is the possessor of a staccato touch that is as brittle as ice and as brilliant as crystal; he possesses a legato that is absolutely liquid."

Carter's Blonde Donna Begins December 9

Ernest Carter's opera, *The Blonde Donna*, or *The Fiesta of Santa Barbara*, will open at the Little Theater, Brooklyn, December 9, and after five performances there will continue at the Heckscher Theater, New York, beginning December 14. It will be recalled that his opera, *The White Bird*, was produced in Germany a few years ago.

A reception to Mr. Carter was given at the Berwind residence, November 30, and was attended by many prominent people.

Dett at Eastman School

R. Nathaniel Dett, Negro composer and conductor of the Hampton Institute Choir, is at the Eastman School of Music, Rochester, N. Y., working to obtain a degree of Master of Music. He is doing his applied music in piano in the class of Max Landow. Dett played recently in a recital given in Kilbourn Hall, his first appearance as a recital soloist before a Rochester audience. Earlier in the season he was a speaker before the Western New York chapter of the American Guild of Organists, when a number of his compositions were performed.

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PAOLO MARION

Spalding Plays New Work With Chicago Symphony

Wins Much Approval With Local Composer's Violin Concerto—Claire Dux Soloist at Tuesday Symphony Concert—Chenkin, Blinder, Sundstrom and Roland Hayes Give Programs—Paul Whiteman and His Orchestra Include Symphonic Works—Other Events of the Week

CHICAGO.—For one of his solo numbers at the Chicago Symphony concerts of November 26 and 27, at which he was guest artist, Albert Spalding introduced a new work from the pen of the Chicago composer, Wesley La Violette. A violin concerto, entitled *Dedications*, and written for Spalding, was given a performance of such magnificence as to make it doubly interesting. Spalding also displayed his fine art in the Lalo Spanish symphony. Here again was his interpretation of that nobility, refinement and eloquence which have won him the high place in the musical world he occupies today. Never was Spalding's tone more exquisite; his technic more reliable; his playing more persuasive.

La Violette, who is associate director of the Chicago Musical College, writes in the modern idiom to a certain extent, yet clothes his subject with assurance and strength. There is lovely melody in his Concerto; it is scored for both solo instrument and orchestra with musical intelligence and thorough knowledge of instrumentation. The concerto was enthusiastically applauded.

Conductor Stock and the orchestra set forth brilliant playing in Weber's Oberon overture; Elgar's Variations on an Original Theme, and the Bacchanale and finale from Wagner's Tannhäuser.

CLAIRE DUX SOLOIST AT TUESDAY SYMPHONY CONCERT

There was much to be thankful for at the Chicago Symphony's Tuesday concert of November 24, with Claire Dux's lovely singing of Mozart and Debussy arias, and the orchestra giving an excellent performance of a program replete with fine music. As soloist, Claire Dux scored with the audience in the D'amerlo score constante from Mozart's Il re Pastore and Lia's aria from Debussy's *L'Enfant Prodigue*.

Perhaps the highlight of the symphonic numbers was the seventh symphony of Beethoven, although the Rameau G minor Concert Suite in Felix Mottl's orchestral arrangement and selections from Berlioz's Damnation of Faust were played in an equally expert manner. Conductor Stock has gained the reputation of a Beethoven interpreter par excellence and thus that master's works seem to reveal new beauties when played by the Chicago Symphony under him. The audience was unstinted in its approval.

JESSIE B. HALL PRESENTS YOUNG ARTISTS

Jessie B. Hall presented La Vonne Field in singing pictures, and Louis Laughlin in piano numbers in a joint recital, November 24, at Kimball Hall. Miss Field, who draws pictures while she sings, is talented in both capacities and her novel entertainment won her the enthusiasm of the audience. Mr. Laughlin, too, earned the applause of the listeners through his fine playing.

VICTOR CHENKIN AGAIN

Victor Chenkin gave another international character song program at the Playhouse, on November 22, under the direction of Bertha Ott. The Russian baritone-diseur presented songs of a jester; Italian, Gypsy, Hebrew, and Ukrainian songs. His audience showed unequivocal appreciation for his efforts.

NAOMI BLINDER IN RECITAL

In a program at the Civic Theater, on the same afternoon and under the same management, Naomi Blinder, a violinist of no mean ability, delighted a large audience. Blinder revealed unusual technical qualifications; he

produces a lovely, full tone and he plays with refined taste, keen musical sense and vital force. He was enthusiastically applauded in a program which observed the conventions with such masters as Bach and Tartini and introduced the moderns with numbers by Szymanowski and Bloch.

PAUL WHITEMAN AND HIS ORCHESTRA

The Studebaker Theater was hardly adequate to house all those eager to hear Paul Whiteman and his orchestra, who were presented there on the afternoon of November 22. They turned them away. Whiteman has an admirable orchestra which plays symphonic numbers as excellently as jazz, and the program contained something for every taste. Whiteman introduced much new music, some of which was written especially for his orchestra by American composers. These were Ferde Grofe's Five Pictures of the Grand Canyon and Knute Rockne, a Musical Tribute; George Gershwin's An American in Paris, and David Guion's Shingandi. Paul Whiteman's orchestra is a most efficient body of experts, flexible and capable of producing beautiful music. The audience was as spontaneous as it was large.

EBBA SUNDSTROM IN VIOLIN RECITAL

Ebba Sundstrom, who devotes a great part of her time to the Woman's Symphony Orchestra, which she has conducted for the past two or three seasons, does not appear in violin recital as often as her many friends and admirers would like. Therefore, her program on November 22 at Bush Conservatory was a source of enjoyment for her followers, who came in large numbers to hear this talented musician. Miss Sundstrom opened her program with the Nardini E minor concerto, to which she gave a musically interpretation. Chausson's Poeme was most effectively done, as was Sarasate's Romanza Andaluza. Ravel's Piece en forme de Habanera had an able interpreter in Miss Sundstrom, who brought out all the beauties of the modern number. Her infallible technic served her well in Kreisler's arrangement of the Danse Espagnole from de Falla's La Vida Breve. The Auer arrangement of the Air de Lensky from Tchaikovsky's Eugene Onegin was exquisitely played. Saenger's Improvisation closed the enjoyable program.

VITALY SCHNEE'S PUPILS IN RECITAL

Vitaly Schnee presented a group of his pupils in piano recital on November 22 at Lyon & Healy Hall, before an audience whose size bespoke the large following this pianist and teacher has established. The playing of his pupils proves that he is as efficient in imparting his knowledge of the art of piano playing to others. Among his many students Mr. Schnee has some gifted youngsters, including Aveah Kogan, Zita Gershenevitch, Margery Uretz, Edward Brody and Joseph Markin. These are among the more advanced in his class and their work on this occasion revealed conscientious development.

Miss Kogan played the Mozart fantasia in D minor and Loeilly-Macdowell and Raff numbers; Miss Gershenevitch, the first movement of the Mozart D major concerto and the Schubert scherzo in A major; Miss Uretz interpreted the first movement of the F major Concerto by Moscheles and the Mendelssohn Prelude in F sharp minor; Master Brody performed the Leschetizky Intermezzo in Octaves, the first movement of the Beethoven Sonata, op. 10, No. 1, and the Chopin Impromptu-Fantaisie, and Joseph Markin played the first movement of the

Violin Concerto, MacDowell's Witches Danse and the Liszt Etude de Concert.

Edward Brody and Joseph Markin gave fine account of themselves in a two piano arrangement of the Saint-Saëns Menuet and Gavotte. Others taking part were Eleanor Shlifer, Berkeley Slutker, Pearl Pasthoff, Charlotte Ginsburg, Bernice Peck, Eugene Brodsky, Esther Entin and Lillian Piconi.

Bach F minor Concerto, MacDowell's Witches Danse and the Liszt Etude de Concert. Edward Brody and Joseph Markin gave fine account of themselves in a two piano arrangement of the Saint-Saëns Menuet and Gavotte. Others taking part were Eleanor Shlifer, Berkeley Slutker, Pearl Pasthoff, Charlotte Ginsburg, Bernice Peck, Eugene Brodsky, Esther Entin and Lillian Piconi.

WALTER SPRY AND PUPIL PLAY IN EVANSTON

The December 3rd meeting of the MacDowell Society of Evanston was held at the home of Mr. and Mrs. William H. Barnes. Margaret Farr played the A minor concerto of MacDowell, with Walter Spry at the second piano. Since graduating from the Columbia School of Music as an artist-pupil of Mr. Spry, Miss Farr has become one of the most popular of the younger pianists. Mr. Barnes is president of the MacDowell Society of Evanston.

HELPING THE ORCHESTRAL COMPOSER

In order to give young composers who aspire to symphonic composition the training in hearing instruments, the Civic Music Association and the Orchestral Association invites them to attend the rehearsals of the Civic Orchestra, of which Frederick Stock is musical director and Eric DeLamarre the conductor. In addition to the privilege of listening to the rehearsals, composers who have completed symphonic scores will be given an opportunity to hear them performed.

JOHN CONNELL GIVES ORGAN RECITAL

John Connell, F.R.C.O., municipal organist, conductor of the Johannesburg Symphony Orchestra and the Philharmonic Society, and former dean of the faculty of music of the Transvaal University, gave an organ recital at Kimball Hall, on November 27, under the auspices of the American Guild of Organists and the National Association of Organists. Mr. Connell played a program which both for content and interpretation made an enjoyable evening.

ROLAND HAYES AT ORCHESTRA HALL

Roland Hayes, Negro tenor, gave one of his usual song recitals at Orchestra Hall on the evening of November 27, under the direction of Bertha Ott.

ARTHUR BURTON PUPIL SINGS

The music department of the Glencoe public schools presented Ruth Martin Brooks in song recital on November 19. In a program made up of numbers by Schubert, Dvorak, Mendelssohn, Brahms, Leon, Curran, Strong and Warren, Miss Brooks showed the result of the fine training she has received under Arthur Burton. George Howerton, music supervisor of the schools of Glencoe, played excellent accompaniments.

THE AMERICAN CONSERVATORY NOTES

Deane Waskey, graduate of the department of Public School Music, has been engaged as a member of the faculty of the Junior High School, Joplin, Mo.

Mae Doelling Schmidt, of the piano faculty, presented her pupils in recital at the Conservatory, November 28.

Marjorie Benzler, former student of Kurt Wanick, is teaching piano at Whitworth College, Brookhaven, Miss.

Sol Turner and Abraham Hochstein, students of Mischa Mischakoff of the American Conservatory faculty, have been engaged for orchestra positions that were secured through competition. Mr. Turner is a member of the first violin section of the St. Louis Symphony Orchestra and Mr. Hochstein is playing first violin with the Civic Orchestra of Chicago.

Carmen Siewert, who received her bachelor of music degree last spring, is instructor of piano and theory at the State Teachers' College, Kearney, Neb. Miss Siewert was formerly a pupil of Heniot Levy.

Storm Bull, young artist student of Louise Robyn of the American Conservatory, played informally for a large audience of friends at Lyon & Healy Hall, November 24.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Soloists appearing with the Chicago Musical College Symphony Orchestra in Or-

chestra Hall, December 12, under the direction of Leon Sametini, have been announced. Mary McCabe, Pocatello, Idaho, student of Edward Collins, will offer the concerto No. 2 A major by Liszt; Joel Lay, Chicago, baritone, student of Frantz Proschowski will sing the aria Vision Fugitive by Massenet. The concert overture, Cinderella, composed by Nicancur Obelardo, a student of Dr. Wesley La Violette, will have its first public performance. Minnie Joffe, Chicago, student of Leon Sametini, will play the Spanish symphony by Lalo. Leola Aikman, Salem, Ill., a student of Nelli Gardini, will sing the Cavatina from The Barber of Seville by Rossini and the concerto in C minor, op. 44, No. 4, by Saint-Saëns, will be played by Dorothy Crost, Chicago, a student of Glenn Dillard Gunn.

Bessie Kuchek, pupil of Albert Goldberg, is to be the soloist at the first concert of the People's Symphony Orchestra at the Civic Theater on December 20. Miss Kuchek will play the first piano concerto by Liapounoff.

Bernard Schowalter, pupil of Vernon Williams, appeared as soloist with the Chicago Philharmonic Singers in concert at the St. Clair Hotel. Richie Kudson, another pupil of Mr. Williams, sang in recital, offering five groups of songs at the Bibb Graves Auditorium, Normal, Ala.

Claudia Muzio, soprano of the Chicago Civic Opera, was the guest of Glenn Dillard Gunn at his How to Study class.

Ted Kozuch, at present a high school student and pupil of Glenn Dillard Gunn, is rehearsing Padewski's Polish Fantasy with the Chicago Civic Orchestra for his New York appearance at one of the Polish Popular Concerts to be given at the Metropolitan Opera House.

Robert Long and William Pfeiffer, Dual Unique, have been engaged for the following appearances: Albany Park Women's Club; Park Manor Women's Club; Blue Island Women's Club and the Beach View Club on December 13.

Bernice Caine, head of the public school music in the Harvey, Ill., Grammar School, and pupil of Mme. Cole-Audet gave a piano recital last week.

The first engagement of the recently formed trio, consisting of Irma Clow, harpist; La Berma Neves, pianist and pupil of Mme. Cole-Audet, and Rosalynde Hutchinson, whistler, will be before the Joliet (Ill.) Woman's Club on December 8.

Venus Cockle, soprano, pupil of Mary W. Titus is soloist for St. George's Episcopal Church and through her work there has obtained several professional engagements. Zulieka Turley, contralto, another pupil of Mrs. Titus, recently sang for the annual gathering of the Alethean Guild of Edgewater Presbyterian Church. She will sing on the Melting Pot program of the Woman's League of the Edgewater District and at the North Shore Round Robin luncheon.

Edward Collins appeared as soloist with the Chicago Symphony Orchestra at the concerts of December 3 and 4. One of his selections was the premiere playing of Mr. Collins' most recent composition, Concert Piece in A minor. Mr. Collins, in addition to his renown as a composer, is also a teacher. Three times in recent years, his pupils have been victorious in nationally important competitions under the auspices of the Society of American Musicians. The reward for winning this competition is an appearance with the Chicago Symphony Orchestra.

LOLA GORSEY WITH MANHATTAN OPERA

Lola Monti Gorsey has left for a tour with the Manhattan Opera Company, which will include appearances in Dallas, San Antonio and Houston, Tex., and New Orleans, La. Concluding these she will sail for Havana, Cuba, and South America. On tour the soprano will sing leading roles in twenty operas including Madame Butterfly, Tosca, Trovatore, Bohème and Masked Ball.

JEANNETTE COX.

Ruth Shaffner in The Messiah

Ruth Shaffner, soprano, will appear as a soloist in The Messiah at Union Theological Seminary, December 8, and is to be heard at the Waldorf-Astoria, New York, December 16.

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GIGLI

**12th Season with
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MANON, Philadelphia, Nov. 3, 1931

Phila. (Pa.) Inquirer—He sang with the loveliest lyric lustre including a flair for falsetto effects and again demonstrated that for sheer beauty of tone he stands alone among present-day tenors.

Phila. (Pa.) Bulletin—Gigli as Des Grieux was in the best voice last night as well as in a role which admirably suits him, the Massenet music inviting the use of the purely lyric quality of his voice and seldom requiring him to attempt dramatic expression beyond his easy compass.

ELISIR d'AMORE, Metropolitan, Nov. 6, 1931

N. Y. Times—Most notably Mr. Gigli commands the suavity, the pathos, and some of the humor of lovesick Nemorino. A metropolitan assembly last evening listened breathless to the lachrymous bassoon's prelude to "Una Furtiva Lagrima" and applauded and shouted fervently when the singer concluded the song. It was an evening of hearty welcome to Gigli.

N. Y. American—He sang with prodigality but well within the boundaries of good taste. In "Una Furtiva Lagrima" lovely tones and suggested tears so thrilled his audience that only the no encore rule of the house prevented the great applause from ending in a repetition of the aria.

GIOCONDA, Brooklyn, Nov. 18, 1931

Brooklyn (N. Y.) Citizen—Gigli, the outstanding tenor of the Metropolitan Opera Company was in fine voice. His top notes have a great strength and clarity and he deserved the thunderous reception the audience gave him.

Brooklyn (N. Y.) Times—Mr. Gigli gave another of his demonstrations of vocal dexterity. "Cielo e Mar" was done with artistry rather than dramatic fervor. It was sung and not shouted—as so many tenors do with it.

TRAVIATA, Hartford, Conn., Nov. 25, 1931

The Hartford Courant—Gigli was in fine voice and gave an earnest portrayal of Alfredo. The repeated duet of the second act showed some of his most delightful singing and indeed there was joy in his work in every measure sung.

The Hartford Times—Gigli sang with laudable restraint, and the fine tonal qualities of his voice were always noticeable. His Alfredo was highly acceptable and the lovely tones of his pianissimi were well received. The "Un di Felice" was splendidly given.

DON GIOVANNI, Metropolitan, Nov. 20, 1931

Il Bollettino of New York—The most Mozartean of all was Gigli. He is so because of the study given to the part, for the richness of the mezzotints, for the control of breath and the purity of his pianissimi. It is not surprising that the two famous arias which he sings should become the outstanding parts of the performance, because of the finesse of his style.



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WANTED: RADIO CRITICS

Rigorous Critical Code, as in Music and Theater, Would Be Welcomed by Intelligent Advocates of Broadcasting—When Is a Symphony?—Outstanding Programs of the Week

By ALFRED HUMAN

Radio critics? Why not?

For years our daily press has been content to let radio be represented by a conventional column of bright sayings about broadcasting archangels, done in the manner of the Hollywood talkie prophets.

News material is so plentiful and so effectively prepared by the press divisions of the leading stations, that any tyro may concoct a daily department devoted to the crooners and night club divinities.

Like music criticism, radio reviewing is an orphan child in the office of the average newspaper publisher or managing editor. Radio editors, of course, have the weight

number of men in one ensemble conducted by a distinguished musician.

We are withholding the name of the leader because he is also a victim, and in nowise responsible for the heralding of his neat little orchestra as a full-fledged "symphony."

* * *

Hutcheson

Even so recondite a master as Ernest Hutcheson is compelled to break an artistic convention for the sake of the remorseless studio clock and the present-day broadcasting theory of capsule-form musical entertainment. Few artists would essay to present a fragment of a concerto in a regular recital program but they are all obliged to depart from the rule in their broadcasting.

In a thirty-minute program, Sunday morning, November 22, WABC-Columbia, Ernest Hutcheson was scheduled to perform the first movement of the Rubinstein D minor concerto; Saint-Saëns' Scherzo, with two solo pianos, and the Schubert-Liszt Du Bist Die Ruh. This is such good program-making that we cannot quibble about the one-movement point. We are too grateful for the kind of music Hutcheson is delivering on his broadcast programs.

* * *

Intelligent

On the subject of orchestras, the Roxy Symphony is not only a full-statured symphonic organization but the Sunday programs conducted by Maurice Baron are distinguished for good taste and intelligent appeal. As an illustration, the Sunday evening WABC offerings by Baron and his orchestra embraced the conductor's own Indian Wedding Festival (a musically scoring of primitive themes and rhythms), the Sibelius Finlandia and the Wagner Rienzi Overture.

But why must so much good music be concentrated on Sunday, while we twirl in vain for respectable programs on week-days?

Kansas City Hears Interesting Programs

Season Now in Full Swing

KANSAS CITY, Mo.—Richard Crooks opened the Fritschy night series and sang to his Kansas City friends in better fashion than ever before. His voice has become more solid and he seemed to delight in singing the La Bohème aria, Racconto di Rodolfo, as well as the many beautiful lieder by Schubert and Brahms. Philip Evans contributed much to the success of the program by his accompaniments and as a soloist.

Walter Fritschy's afternoon series opened with a joint concert by Walter Mills, baritone, and Benno Rabinof, violinist. Mr. Mills' selection of songs was rather light and did not show his hearers what he may be capable of doing. But the violinist, Rabinof, took matters into his own hands and gave a well worked out interpretation to all numbers he played, especially the Wieniawski concerto No. 2 in D minor and the brilliant Hora Staccato by Dinicu-Heifetz which required a second playing.

Wiener and Doucet and the Aguilar Lute Quartet are Mr. Fritschy's next offerings.

Mary Watson, pianist-composer, gave a recital at the Hotel Muehlebach, playing a nicely selected program of works by Bach, Mozart, Leo, Scarlatti and Chopin and two Sibelius-Bauer, Strauss-Hughes arrangements. Miss Watson has a firm command of the piano and expresses herself in a convincing manner. Mrs. George R. Cowden, soprano, sang three of Miss Watson's compositions, the composer at the piano. The numbers were well received.

Jonesport, Me., the seaport town that has become nationally known because Seth and Mother Parker are so hospitable to their neighbors, was brought to Convention Hall for two nights in November and there showed Kansas Citians that hymns nicely sung could become as beautiful for their musical value as for the thoughts expressed by the words. Large audiences greeted the Parkers and seemed pleased that they could become real "neighbors" for the evening by also singing on several occasions.

Albert Spalding had a satisfactory series of recitals before the school children of Kansas City during the first part of November. Through the work of Mabelle Glenn and Margaret Lowry the children had become acquainted with most all the selections

Matzenauer-Reiner

Margaret Matzenauer made her first broadcasting of the season on Sunday evening, November 22, the day that was so packed with substantial programs. In a "special symphony orchestra," to quote the announcements, led by Fritz Reiner, the contralto presented the aria from Samson and Delilah (why specify which aria?), Homing, by del Rio, and Seguidilla from Carmen. The Matzenauer voice is admirably suited for broadcasting so the presentation proved appealing.

If we did not fear being misunderstood we would say that Fritz Reiner has special qualities which qualify him as a broadcasting conductor. Which is to say that Reiner's dynamic force and sharp sense of climax, his rigorous precision, make his performances come to the listener's ear with clean-cut incisiveness. Reiner conducted the Thomas Mignon Overture, the Strauss Roses from the South, Dance of the Clowns from Rimsky-Korsakoff's Snow Maiden.

And lest we say more about the same Sunday, on that afternoon Erich Kleiber conducted his final concert of the season with the New York Philharmonic, from Carnegie Hall, over WABC.

* * *

Bores

How many persons who enjoy orchestral music will actually listen to the long-winded, didactic "explanations" now prevalent on the air? Straight comment is effective at times, but only when the speakers compress their speeches and inject vitality into their lectures.

* * *

Quantity

"All records for radio mail were broken at the National Broadcasting Company during the week ending November 21, when 382,000 letters, or more than NBC received in an entire year when the company was organized, were delivered to the organization's offices in New York, Chicago and San Francisco," reads the NBC announcement.

This total, representing the greatest amount of mail ever handled by the broadcasting company in any one week, included the deliveries of November 19, which set a



MARGARET MATZENAUER,
again a broadcaster, with Fritz Reiner
as conductor.

new daily record of more than 113,000 letters. In this one day more pieces of mail were opened and read than in the whole of 1923, the first year of chain broadcasting.

The total number of letters received in 1923 was approximately 87,000, and even as late as 1929 the monthly average was less than the November 19 total. Of the 382,000 letters written to the company during the week, about 201,000 came to the New York office, 166,000 to Chicago and 15,000 to San Francisco.

tional Church. Mrs. Shaw, president of the Kansas City Federation of Music Clubs, opened the musicale with organ selections; the quartet sang two groups including numbers by Brahms, Mendelssohn, Speaks and Harriet Ware, and among the solos Mr. Rizer sang two musical settings of poems by Browning.

Jose Iturbi opened the Kansas University concert series and proved to a large audience that he is worthy of all the admiration he has received throughout the country. Before leaving the piano for a brief pause Iturbi had given two Scarlatti sonatinas, Mozart's sonata in B-flat major and Beethoven's sonata in A-flat major. The second part of the program included five works of Chopin and three modern numbers by Ravel, Debussy and de Falla. A Spanish dance and Liszt's La Campanella were the encores that rounded out a well received concert. John McCormack appears in Lawrence December 10 as an extra attraction on the series.

Dean D. M. Swarthout has arranged for the introduction to Kansas University of five outstanding organists from the surrounding territory during the winter. The first program was given by Mrs. James Elliott of Kansas City. Joseph Meyer, baritone, also of Kansas City, was the assisting artist.

J. P.

Charlotte Lund Opera Company Presents Cinderella

On Friday morning the Charlotte Lund Opera Company presented Massenet's fairy opera, Cinderella, in Town Hall before a crowded house, and with a cast consisting of children and adults. This opera was given for the first time anywhere at the Opera Comique, Paris, in 1899.

The Charlotte Lund production had the assistance of the Aleta Dore Ballet, Francesco Caron (Cinderella), Robert Malone (Prince Charming), H. Wellington-Smith (Pandolfe), Eleanor Eberhardt (Simone), and Adele Epstein (the Fairy Queen). The Allan Robbins Orchestra played accompaniments and interludes under the direction of A. Pesci.

The dancing, singing, and pantomiming pleased the auditors but their main edification and instruction came from Mme. Lund's explanatory remarks, well informed, not too pedantic, and interspersed with anecdote and humor.



JOHN HOLBROOK

National Broadcasting Company announcer, awarded the gold medal for good diction on the radio by the American Academy of Arts and Letters.

of their cause in their favor; they are infinitely better paid than the lost souls who have strayed into music reviewing. That is, if they keep to their last and continue to twaddle about the morons who command the microphones.

When broadcasting programs warrant, radio critics will come into being as an institution. Music critics will then find, perhaps, a productive field; each of the departments will give rise to the need for the development of critical appraisers.

We can find even today some excellent material among the radio editors, men of substance who know but who are necessarily restricted by the nature of programs. Radio today is chiefly vaudeville, as we have frequently pointed out; with a few notable exceptions, such as the New York Sun radio editor; Jack Foster, of the Scripps-Howard papers, Louis Reid of the American, present-day radio columns are concerned chiefly with the trivial and the trite.

New standards of newspaper appraisal would doubtless be welcomed by the small group of men in the broadcasting companies who want to do better but who cannot for lack of moral support from the outside.

Economy

All symphony orchestras are not symphony orchestras when they are announced on the air. The term is used freely in radio to describe almost any kind of orchestra from a dozen instruments upward. Indeed, we may whisper that we have counted the

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SEASON 1931-1932

"New Concerto Enlarges the Symphonic Day."—(Headline)
Boston Transcript.



MORRIS'S CONCERTO BRILLIANT.

—(Headline) *N. Y. Times.*

There are pages of fine rhythmic energy and large orchestral sonorities that sweep all before them. There are passages of pleasing richness.... The orchestral part is effectively made; the piano is treated idiomatically. Dr. Koussevitzky led a sympathetic performance, and Mr. Morris PLAYED HIS SOLO PART BRILLIANTLY. He was cordially applauded.—*Warren Storey Smith in Boston Post.*

To call this concerto a "Negro Concerto" would be to wrong Mr. Morris, for the best portions of the work are of his own invention. The set of variations . . . are MORE THAN INGENIOUS; they display more than technical skill; THEY SHOW IMAGINATION, POETIC THOUGHT AND EXPRESSION.... The concerto . . . was well received by the audience, and the orchestra joined in the APPLAUSE AT THE END; WELL-MERITED . . . the concerto deserves thoughtful attention and GIVES PROMISE FOR MR. MORRIS IN THE FUTURE.—*Philip Hale in Boston Herald.*

The work has VITALITY AND ABUNDANCE OF ORCHESTRAL COLOR. The piano is given a clean-cut mission to carry out, but its use may be designated as orchestral. This is a work to command praise and respect.... The concerto was BRILLIANTLY PERFORMED, both as to the piano and the orchestra parts.—*Oscar Thompson in N. Y. Evening Post.*

The music of this concerto is the composer's, not the Southern Negro's. Indeed it may be said that the developments of the melodic suggestions show not only musical skill, but frequently IMAGINATION AND POETIC WARMTH . . . The slow movement is a set of variations on the Negro Spiritual, excellently written, with engaging solos for orchestral instruments, . . . Accepted as a symphonic composition, in which the piano plays an important obbligato, and which IS GLOWINGLY ORCHESTRATED, it should win the approval of those to whom music means more than a mere vehicle for the display of virtuosity. Viewed as a whole, the concerto is an addition of WORTH and DIGNITY to the American repertory of piano.—*W. J. Henderson in N. Y. Sun.*

HAROLD MORRIS

Composer-Pianist

Enthusiastically Received by Press and Public as Soloist in his own Concerto with BOSTON SYMPHONY, Dr. Serge Koussevitzky, Conductor, in Boston, October 23rd, 24th; in New York, November 21st.

... THE CONCERTO LEFT A GOOD IMPRESSION. Structurally it is sound, . . . the author's experience with the composition of chamber music is reflected in his scoring, which is remarkably transparent, . . . workmanlike and musically.—*L. A. S. in Christian Science Monitor.*

NEW CONCERTO BY AMERICAN WINS PRAISE.

—(Headline)
N. Y. American.

Before he and the orchestra had proceeded through a hundred measures he was in full possession of the audience. And with reason. . . . Mr. Morris had SOMETHING TO SAY MUSICALLY AND INDIVIDUALLY; . . . Mr. Morris does not transliterate. He transfuses his folk-material into himself . . . it becomes matter for his imagination, means for his skill. This skill is considerable and eminently plastic . . . AS RIPE AND READY COMPOSER, Mr. Morris writes, master of himself and of his design, yet possessed for the passing instant by sudden improvisational flashes. By these qualities alone a composer-pianist does not prevail as Mr. Morris prevailed yesterday. NO THIN BLOOD RUNS IN MR. MORRIS; none of the hesitating, refuge-seeking temperament that too often dulls American music. In 1931 concertos are still written, even born alive. HE SPEAKS OUT. Some of us made bold to fancy that WE WERE "SITTING IN" AT AN EVENT.—*H. T. Parker in Boston Transcript.*

This concerto is VERY BRILLIANTLY WRITTEN. It has an encouraging ardor and enthusiasm and a modern tang. Mr. Morris PLAYED WITH EXTREME BRILIANCY AND APLOMB and he was superbly assisted by Mr. Koussevitzky . . . one is impressed anew by the development of modern harmonic and orchestral technic and also the rapidly advancing technical resources of present-day American composers . . . THE AUDIENCE GAVE THE PIECE A CORDIAL GREETING, justified by the virtuosity and spirit of the performance and the music's swing.—*Olin Downes in N. Y. Times.*

Steinway Piano

NEW YORK CONCERTS

NOVEMBER 23

Guila Bustabo Guila Bustabo, fourteen-year-old violinist, gave her first New York recital in Town Hall on this evening. The young miss, with long Alice-in-Wonderland tresses and a stage manner displaying considerable assurance for one of such tender years, made her way through a program which would tax fully the virtuosity of a matured instrumentalist. And let it be further recorded, made her way with charming dignity, agile bowing and fingering and a passionate feeling for the music, much to the delight of many listeners including such musical aristocracy as Arturo Toscanini, Erich Kleiber, Ernest Schelling and Fritz Kreisler among other luminaries.

Miss Bustabo hails from Chicago where at the age of three she performed with members of the symphony orchestra of that city. Mr. Schelling introduced her at a children's concert in the Philharmonic Orchestra series two years ago. Since then she has studied with the indefatigable Louis Persinger who accompanied her tonight.

However in the face of such a formidable audience Guila's playing of the initial number, Tartini's Sonata in G minor (*The Devil's Trill*), was attended by some nervousness. Subsequent performance of the concerto in E minor by Conus erased this emotional intervention and later the taxing Paganini concerto in D major (with the Sauter cadenza) was unfurled with skill and brought about prolonged applause. Minor numbers by Rubinstein-Elman, Schelling and Ysaye and encores closed what for Guila as well as for her listeners was a highly enjoyable evening.

To be sure Miss Bustabo's playing still shows lack of perfection in technic and bowing and her tone and intonation have wavering moments. Yet on the credit side must be placed an aggressive attack, particularly deep feeling for an adolescent and general musicianship of a high order.

Saul Kossovsky A first appearance which held no little promise was the debut recital of Saul Kossovsky at the Engineering Auditorium on an evening crowded with musical high-lights elsewhere.

His program was well proportioned: a sonata (A major) of Handel; the Paganini-Wilhelmy concerto in D major; shorter pieces of Saint-Saëns, Novacek, and Kreisler arrangements of a Dvorak Slavonic dance and the Schumann Romance in A major.

Mr. Kossovsky played with temperament, broad bowing and pleasing warmth of tone, displaying also good musical taste.

Manfred Malkin accompanied at the piano.

NOVEMBER 24

Dorothy Dell Potter and Betty Whitehill Mmes. Potter and Whitehill, soprano and contralto, winners of gold medals in recent contests, were greeting by an overflowing house at Chalif Hall. Miss Potter showed a voice of purity, flexibility and high range, more particularly

in Alleluja (Mozart), and Charmant Oiseau (David).

Miss Whitehill sang with dignity, good enunciation and interpretation in three German Lieder. Her extreme low tones were surprisingly full. Both artists united in the duet from Lakme (Delibes), well sung and followed by an encore, Luxemburg Gardens. Florence Winselman and Ethel Verplanck played sympathetic accompaniments. Flowers and applause went to the two recitists.

Emiliana De Zubeldia Tuesday even-

Roerich Museum, her series was opened by the eminent Basque concert pianist and composer, Emiliana De Zubeldia. On this particular occasion, the entire program was devoted to her compositions interpreted by Mirrha Alhambra, first prize piano winner of the Stern Conservatory, Berlin; Luis Zaudio, baritone, formerly with the National Mexican Opera House; Laura Mollenauer, soprano; Antonio Otza, director of the ballet and dancers from the Centro Basco Americano of New York.

The program opened with six songs sung by Laura Mollenauer, soprano, and five numbers well given by Luis Zaudio. The second half of the program consisted of two sonatas for two pianos, which were performed here for the first time, and played by Mirrha Alhambra and Emiliana De Zubeldia. They displayed refined tone and well unified ensemble. The evening concluded with Basque folk dances, twelve boys, under the direction of Antonio Otza. The youngsters showed excellent training in steps, rhythm, and interpretation.

The De Zubeldia compositions all have tuneful appeal and reveal constructive skill as well.

Katherine Tift-Jones Katherine Tift-Jones has already earned a luminous national reputation for her informal programs dealing with the song and folk lore of the old South.

Assisted by Ruth Rodeheaver-Thomas, soprano, Mrs. Tift-Jones appeared in evening recital at the Barbizon-Plaza concert hall. Its delightful informality and the authentic atmosphere made this concert one of the most significantly outstanding musical experiences of the season. There was no set program; and indeed every notion of concert formality was avoided.

Mrs. Tift-Jones presented some of the quaint dialogues of Miss Katherine and Calloope which she has already made renowned to millions of radio listeners, and in the glimpses she afforded into the Old South, carried her listeners to a realm of sheer delight.

The artist commands an inimitable dialect as well as a speaking voice of wide range and flexibility, capable of all required nuances.

Miss Rodeheaver-Thomas provided an entertaining background of old-time ballads and spirituals.

The audience was rapturous in its applause of Mrs. Tift-Jones and the soprano, and recalled and encored the couple with successful insistence.

TALKING THINGS OVER



YEHUDI MENUHIN WITH BRUNO WALTER,

conductor of Leipzig Gewandhaus Symphony Orchestra, after Yehudi played the Mendelssohn and Beethoven concertos with that symphony orchestra on November 12 on the occasion of the one hundred and fiftieth Jubilee celebration commemorating the founding of the Gewandhaus and its world famous orchestra. Yehudi was recalled over twenty times at the end of the concert. (Hoennisch photo.)

Musical Art Quartet The Musical Art Quartet—Sascha Jacobson, first violin; Paul Bernard, second violin; Louis Kaufman, viola, and Marie Roemae-Rosanoff, cello—gave this recital at Town Hall, the first of a series of four. The program consisted of Mozart's quartet in C; Brahms' quartet, op. 51, No. 2; and Franco Alfano's quartet in C, which is new to America and was, for that reason, the feature of the concert.

In this work Alfano shows himself to be a thoroughly skilled craftsman, able to pour out emotionalism in his writing for the four stringed instruments, without transcending their obvious limitations. Apparently the composer uses simple folk songs for his themes, but upon them he builds a structure that has no relation whatever to folk-music. The result was highly interesting, and offered the players a good vehicle to display their abilities.

Blanche Gaillard Blanche Gaillard, pianist, made her debut at the Barbizon-Plaza and established herself as a pianist of ability and personal attractiveness.

She played a taxing program including Bach's Prelude from the A minor English Suite; Scarlatti-Tausig Pastorale; Scarlatti-Tausig Capriccio, and the Gluck-Brahms Gavotte, all projected by the young performer with clarity and grace; Schumann's C minor rhapsody, a demonstration of emotional power; Schumann's Fantasie done with sonorous tone and romantic warmth. Other numbers were Debussy's La Soirée dans Grenade and Jardins sous la Pluie; Rachmaninoff's G major Prelude, and Liszt's sixth Hungarian Rhapsody, winding up the program temperamentally and brilliantly.

Miss Gaillard is a musician by inheritance for her mother is a brilliant pianist as well as singer who was advised as a child by Anton Rubinstein to pursue a musical career.

National Orchestral Association Another infant wonder has come out of the West.

This time the child is nine years old, Grischa Goluboff by name, a violinist of Russian-American parentage.

Little Grischa made his New York debut in the Mendelssohn Concerto with the one hundred players of the National Orchestral Association, conducted by Leon Barzin, at Carnegie Hall.

The tiny youngster, curly-haired, in white blouse, was a poised and deliberate soloist. At the age of seven he had played with the Los Angeles Symphony and later with the San Francisco orchestra, so his "veteran" experience was evident. His violin, said to be an undersized Stradivarius, was proportioned to his minute physique.

The familiar phrases were delivered with tone of good quality; he managed the double-stopping and staccato well, with occasional technical lapses and some impure intonation but also with fluency and feeling. Goluboff will undoubtedly develop but at present he is as remarkable as Menihin or Ricci when they first astounded their listeners.

The audience of last week applauded the lad generously and he liked it, but his real pleasure was made manifest when, amid some baskets of flowers, he noticed two unusual tributes from some understanding person, a toy speedboat and a model airplane.

Barzin handled his accompaniment of the concerto with delicate restraint and sympathy and he also gave admirable accounts of his capabilities and the resources of his orchestra in the Weber Freischütz overture, Taylor's Looking Glass Suite and Liszt's Les Preludes.

NOVEMBER 25

Fraser Gange A series of afternoon artists' recitals held in the new auditorium of the Juilliard School of Music was opened by Fraser Gange, baritone.

His program devoted itself to a short French and Italian group; numbers by Schubert, Weingartner and Richard Strauss; seven songs from Schumann's Dichterliebe cycle; with a section in English, Somervell, Hart, Peel, Griffes, Lidgey and Parry.

Most effective were Ruhe meine Seele and Heimliche Aufforderung by Strauss and Hart's By the Bivouac's Fitful Flame and Griffes' An Old Song Resung. Mr. Gange's interpretations projected all his songs with warm feeling and considerable interpretative acumen. His voice is best in its lower and middle registers and when utilizing the power it naturally commands. Some of the mezzo-voce singing was less effective.

However, that did nothing to interfere with the skill, variety and deep musical understanding exhibited by Mr. Gange throughout his recital and he gave his listeners an afternoon of elevated enjoyment.

New York Sinfonietta An ensemble called New York Sinfonietta (Quinto Maganini, conductor) made its Town Hall debut this evening.

The organization announces its especial mission to be the exploring of unfamiliar mu-

sical by-ways with compositions suited for performance by a numerically limited group of players. Historically, there is a rich and exquisite treasure-trove from which to select repertoire.

The New York Sinfonietta made a good choice in its first program, opening with Monteverdi's Orfeo overture and Haydn's symphony in B flat. Also there were Maganini's Orthinological Suite, the work of a skilled musician, and pieces by William Billings (pioneer American composer), Stephen Foster, Salieri, Mozart, Guglielmo Young, and an innocent set of morsels by Frederick the Great, his sister Amalie, and his nephew, Louis Ferdinand, Strauss' waltz, Tales from the Vienna Woods, closed the program.

Well trained and well balanced, the Sinfonietta members gave an excellent account of themselves and deserved the applause they received.

NOVEMBER 26

New York Philharmonic

(See story on page 5)

NOVEMBER 27

Joseph Szigeti Highly interesting in program material and devotedly musical in performance was the violin recital of Joseph Szigeti at Carnegie Hall.

He is an artist who has specialized in avoidance of the conventional repertoire of show pieces, and his audiences look forward to his appearances as media for acquaintance with unfamiliar violin works and their authoritative interpretation.

Szigeti has all the qualifications to publish such new messages, for he is essentially a master of many styles, possesses unfailing taste and musicianship, and commands a wide range of technic; bowing skill, and nuances in delivery. His art grows constantly and travels farther from the domain of the subjective exploiter and the showmanship of the exhibitional virtuoso. He places himself completely in the service of the music he proclaims. He is a musician and performer of the highest dignity, refinement, and intellectual breadth. The violin world is in need of more Szigetics.

The recital of last week presented Sonata in D minor, Brahms; Sonata, G minor, for violin alone, Ysaye; Sonatina, D major, Schubert; Stempenuy Suite, Achron; Supplication, from The Fire Bird, Stravinsky-Grunes; Gavotte, from Classic Symphony, Prokofiev-Grunes; Suite of four pieces, Tansman.

Of the compositions new to New York, the unaccompanied Sonata by Ysaye (dedicated to Szigeti), showed the most consistent purpose and important substance. It is a freely developed work adhering somewhat loosely to strict sonata form, and treats meaty and melodious themes with feeling and rich fancy. Sweep and power are in the Ysaye pages and show his not sufficiently recognized talents as a creator. He wrote the sonata in 1924.

Achron's suite, first heard at Carnegie Hall several weeks ago, also has tunefulness allied to facile workmanship, and suggests the composer's dalliance with Russian and Oriental musical atmosphere.

The Grunes (he is a New York violinist), transcriptions are adroitly made to suit the violin in as far as that instrument is capable of reproducing music that is essentially of the orchestra. The Gavotte was demanded by the audience.

Tansman's pieces have piquancy of rhythm and harmonization and closed the program with a flare of brilliancy.

Applause was of the warmest kind throughout the concert and Szigeti amplified it with encores played both during and after the regular scheduled program.

NOVEMBER 28

Shura Cherkassy

(See review in Variations)

Ernest Schelling Everyone knows that a birthday without a birthday cake is not a real birthday, so Ernest Schelling brought a dainty morsel with gay wrappings and ribbons to celebrate the one hundredth birthday of the children's concerts in New York. They were one hundred concerts old on Saturday morning on the dot of eleven o'clock.

Fairy godmother Mrs. Charles E. Mitchell came to grace the celebration and thanks and applause went also to Mrs. E. H. Harriman and Clarence Mackay. Salves and the birthday cake were the lot of Maurice Van Praag, personnel manager of the Philharmonic Orchestra, because he "sees that the orchestra gets to work on time and even makes sure they wear their rubbers in stormy, sleety weather."

The clarinet and his cousin the bassoon were the featured players of the morning, with a clarinet solo by Simeon Bellison; bassoon soli by Benjamin Kohon and concerted numbers by the Clarinet Scholarships Ensemble of the Philharmonic Society of New York, endowed pupils of Mr. Bellison.

The orchestra played the Children's Overture of Roger Quilter and Dukas' Sorcerer's

Apprentice illustrated with amusing and imaginative cartoons by Master Mulholland, aged twelve, who is "one of them." It was a lively music story of the poor apprentice who sent the broom off to fetch water while his master strolled "in Central Park, perhaps, to talk with the elementals who live there."

When the youthful audience sang Charlie Is My Darling, the thermometer said that it was quite bad. But the next concert will be just before Christmas when boys and girls do everything as well as they can, so the thermometer will be sure to reach the "Hurray" mark, which is a few degrees above excellent.

NOVEMBER 29

Philharmonic Orchestra Packed to capacity the Metropolitan Opera House reverberated with mighty applause when the Philharmonic Orchestra, led by Toscanini, finished its Sunday afternoon program with a rousing performance of Respighi's Pines of Rome containing the famous march of the Appian Way. It is as effective an orchestral bit of virtuosity as Ravel's Bolero, and represents an irresistible *tour de force* when directed by Toscanini.

Finer material is in Schumann's Rhenish Symphony and Brahms' Variations on a theme by Haydn and both compositions had the benefit of superb readings, notable for remarkable clarity, musical thoroughness, and lovely tonal application.

The Flying Dutchman overture (Wagner) and the symphonic piece from The Redemption (Franck) were repeated from the program of the previous week), the first named again receiving especially warm approbation from the auditors.

Jose Iturbi Last Sunday afternoon Carnegie Hall was completely crowded to greet Iturbi, Spanish pianist, in his first recital of the season. Rapturous applause greeting everything played, Scarlatti; a Mozart sonata; the Beethoven sonata in A flat major, op. 110; Wiener's Sonatine Syncopée and Infante's Pochades An-

dalouses (first performances) Debussy, and Liszt.

Of the new works the Pochades Andalouses were most interesting though they gave nothing new in Spanish melodic and rhythmic patterns. There is possibly more development of thematic material in this Andalusian composer's work than in some of his compatriots in craft. Iturbi played these numbers with much spirit and variety.

Sonatine Syncopée is noisy music supposed to emulate jazz material in "classical" form. The design is correct, but the music is not attractive. American composers have handled such native expression a great deal better.

Elisabeth Schumann Singing an entire program of German Lieder, Elisabeth Schumann, lyric soprano of the Staatsoper, Berlin, returned to Town Hall last Sunday evening for an audience which received her with spontaneous enthusiasm. This program began with four Bach songs (Bist du bei mir; Patron, das macht der Wind; Das Veilchen und Meine Wünsche) proceeded to Schubert (Im Abendrot; Die Post; Wiegenlied and Seligkeit) and was followed by Brahms (Ständchen; Feldeinsamkeit; Guten Abend, Gute Nacht) and the Mahler song, Wer hat das Liedlein erdacht? The printed items, succeeded by many encores, were finished with four Richard Strauss compositions (Ich schwiebe; Freundliche Vision; Schlagende Herzen; Hat gesagt, bleibt's nicht dabei).

Mme. Schumann, accompanied by her husband, Dr. Carl Alwin, was in excellent voice and gave her customary intelligent and appealing interpretations. It was noticed that many vocal students and even young artists of considerable reputation had brought the entire program texts and much of the music and followed Mme. Schumann's delivery of the songs with devout attention.

This reviewer had not heard Mme. Schumann since a gala performance in Nice two years ago when she sang Mimi in La Bohème in German and the rest of the cast used French. She lost nothing of her charm in concert. Her voice is fluid and perfectly produced. Her musical penetration

and emotional variety seem endless. This was a song recital *par excellence* and its quality had decided enhancement through the sensitive accompaniments of Dr. Alwin.

Frances Hall This pianist was heard at the Barbizon in a concert presented by the Young American Artists Series. Her program avoided works of large canvas and included two sonatas (in F major and C major) by Scarlatti; Arietta (Leo); Gigue (Graun-MacDowell); Arabesque in C major and Papillons (Schumann); Etude in C sharp minor (Scriabin); Two Bagatelles C minor (Tcherepnine); Concert Etude F minor (Liszt) and Malaguena (Lecuona).

Miss Hall, a native of Erie, Pa., had been heard in New York previously with Rudolph Gruen in recitals for two pianos. This afternoon she impressed her listeners with a series of men, a good technic and musical perception.

Miss Hall, former winner of a Juilliard fellowship, was received favorably by an unusually large audience.

Maria Halama Miss Halama, mezzo-soprano with distinctive gifts, made her debut in Town Hall. She has also a winning presence and a talent for graceful phrasing. She presented a program replete with songs from her native Czechoslovakia.

The numbers in Bohemian were delivered with archness. Miss Halama was at home too in an aria from Dvorak's Rusalka; Lenormand's Quelle souffrance, and Debussy's Beau Soir, numbers which emphasized her clear enunciation, flexibility of voice, and cultivated style.

American composers in Miss Halama's program were represented by Frank La Forge's Into the Night; Kramer's Pleading; Homer's Sing to Me, Sing, and MacDowell's The Blue-bell. Vaclav Divina, who provided capable support at the piano, was represented also by a song called Andante.

Other Recitals of the Week
November 24: John Gurney, bass-baritone.
November 27: Peter-Jean Brenna, song.

MUSICALES

Neighborhood Playhouse Musicale

The November meeting of the Neighborhood Playhouse of New York was held at the home of Mrs. H. Bartow Farr on November 25. Carlos Salzedo, chairman of the music committee, arranged an unusually fine program, and the distinguished guests of honor included Nina Koszetz, Lucile Lawrence, Olga Samaroff, Louis Gruenberg and Ernest Schelling. Music was provided by Miss Lawrence and Mme. Koszetz, and was enthusiastically received by an audience which appreciated the fine art displayed. Miss Lawrence played numbers by Haydn, Corelli, and Gluck in her first group. Her second group was composed of three modern numbers by Mr. Salzedo. The harpist's technical equipment was so adequate and her innate musicianship so apparent that she won "bravos" from the audience. The Salzedo numbers are effective and make an excellent addition to any harp program.

Mme. Koszetz's vibrant and expressive voice was heard in three songs: an Old Russian Melody of the 18th century, and in numbers by Ravel and Medtner. The audience demanded encores.

G. N.

Seacombe Artistic Recital

Rudolph Gruen, pianist, began the tenth Seacombe Artistic Recital with Chopin's ballade in A flat, played with refined feeling. Sam Wren followed with popular song hits from Streets of New York, to which was added the playing of the Trianon Trio, consisting of Alfred Troemel, violinist; Gustavo La Zazza, cellist, and Eleanor Van Cott, pianist. They excelled in their united, spirited playing of two movements from Saint-Saëns trio in F. Ivor Thomas, tenor, was applauded for his singing of an Italian aria; Erma Miru sang airs by Mascagni and Wagner; Fay Marbe interpreted popular modern songs with much animation, and (Continued on page 22)

FIRST TIME IN MUSICAL HISTORY!—

C. L. WAGNER ENGAGES WOMAN AS MUSICAL DIRECTOR AND CONDUCTOR OF HIS COMPANY

THE NEW YORK SUN
NOVEMBER 18, 1931

Ethel Leginska Conducts Charles Wagner Production of Suppe's Operetta

By W. J. HENDERSON

The performance was conducted—and this is where the fine impresario hand of Mr. Wagner is seen again—not by a man. Having taken a woman off the stage and substituted a male, the manager took a man from the usual place at the conductor's desk and put in a woman, no less a personage than Ethel Leginska, once an eminent piano virtuoso, next a composer, and then the bobbed-haired bandit of the baton. And she conducted very well indeed. She is not unknown here as a conductor, and did not have to prove last evening that she could dispose of her task. She won much applause.

NEW YORK DAILY NEWS
NOVEMBER 18, 1931

His orchestra conductor was Ethel Leginska, and under her hands, her baton and her rumpled bobbed hair the performance took on a unity which bespoke weeks of careful and intelligent rehearsal. The chorus achieves a mellow tone under the Leginska direction, and it never gets out of hand.

NEW YORK EVENING JOURNAL
NOVEMBER 18, 1931

MOST OF THE CREDIT MUST GO TO MISS ETHEL LEGINSKA, GIFTED PIANIST AND COMPOSER WHO ARRANGED THE SCORE AND CONDUCTED BRILLIANTLY.

THE NEWARK LEDGER
NOVEMBER 10, 1931

And let us also give credit to one whom it is certainly due—Ethel Leginska, who has devoted herself to putting into musical shape this production of "Boccaccio." Not only did she accomplish this with excellent results, but she captured the attention of last night's gathering by the arresting manner in which she wielded the baton.

NEW YORK EVENING POST
NOVEMBER 18, 1931

Much of the credit for the smoothness of the performance is due to Ethel Leginska, whose command of the situation was perfect and who brought out all the beauties of the Von Suppe melodies and choruses.

NEW YORK EVENING NEWS
NOVEMBER 10, 1931

... in Miss Ethel Leginska he has a musical director and conductor WHO SO CONTROLS THE VOCAL AND INSTRUMENTAL FORCES THAT A VITALIZING, HIGH-SPRITED AND FINELY SHADED PERFORMANCE RESULTS.

Much of the success of the revival is due Miss Leginska. Formerly a famous concert pianist, she has devoted herself to conducting in recent years. As an artist, she knows the value of tonal shading in giving color and significance to the reading of a score. She knew the effects that could be created in Von Suppe's music and she obtains them. Under her direction the singing often charmed by its refinement and polish and at other times STIRRED THE AUDIENCE BY THE TONAL CLIMAX WROUGHT.

NEW YORK AMERICAN
NOVEMBER 18, 1931

Miss Leginska revealed her musicianship in her reading of the score... her direction resulted in a colorful and effective interpretation.

NEW YORK WORLD-TELEGRAM
NOVEMBER 18, 1931

Leginska led the performance of "Boccaccio" at the New Yorker with a precision, vitality and elan that helped notably to infuse the musical execution with the true Viennese movement and pace. THE AUDIENCE GAVE HER AN OVALTION before the third act.

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JULIA PETERS AS AN ARTIST EXPRESSES THE SPIRIT OF AMERICA

Vast Outdoor and Indoor Audiences Have Heard Young Soprano Who Now Looks Forward to Giving Intimate Recitals

There is much talk of finding American composers who express the spirit of America yet are fundamentally such fine musicians that they have a universal appeal. Less frequently do we hear of interpretative artists being typical of a country. True, we speak of Italian tenors, Polish pianists, and German conductors. But more often than not,



JULIA PETERS

it designates a nationality in the abstract rather than traits.

When one hears Julia Peters sing the aria, *Wie Nahte Mir der Schlummer*, from Weber's *Freischütz*, one might believe she was German. Hearing Miss Peters sing the *Vissi d'Arte* from *Tosca*, Italian might be the guess. But to know the young artist behind the scenes, to observe her energy and her resourcefulness, is to know she is typically an American artist. Not but what

those traits are found in others, but such characteristics plus others possessed by Julia Peters are unquestionably typical of the American spirit.

Endowed with a natural voice, Miss Peters had a good start. She has had but one voice teacher, Celia Braems, who was a pupil of Lilli Lehmann. To her Miss Peters gives the credit for her free and natural tone production.

Miss Peters has been admired for her stage presence. In analyzing this quality, one finds many contributing factors. In the first place, this young artist has confidence and assurance. Her smile puts her immediately in *rappart* with her audience.

Perhaps it is because Miss Peters has had so many obstacles to overcome that she hurdles them easily. She is quick in action, quick in decision, but never quick in giving up.

Miss Peters' enthusiasm is infectious, whether she sings for a small group or a large crowd. This may be partly due to the fact that she is accustomed to appearing before vast audiences. For she has already sung in opera in Madison Square Garden; in the Yankee Stadium; in a large baseball park in Boston; the Westchester County Center in White Plains, as well as in Carnegie Hall and Town Hall. She has usually been associated with orchestras.

"But secretly, I am hoping," says Miss Peters, "to enlarge my experience in the more intimate type of recital. I did so enjoy that sort of thing in Germany and I miss it here."

Volpe to Conduct Kansas City's Demonstration Concerts

Two concerts have been announced as demonstration concerts by the members of the Kansas City Musicians' Association of ninety men under the direction of Arnold Volpe, to be held in Convention Hall, Kansas City, Mo., December 17 and 18. Prices for seats range from fifty cents down.

Mr. Volpe has selected Tschaikowsky's

features of the program included three songs by Sontag (the composer at the piano), beautifully sung by Miss Comoroda. They were Marsh Pools, Lullaby, and Twilight, the last being repeated. Mrs. Cutajar's poem, The Swan, was expressively read by herself with violin and piano obligato by Hugo Fiorato and George Herlihy.

The next meeting of the club occurs December 15.

RECITALS AT A. W. A. CLUBHOUSE

The first of a series of recitals in the A. W. A. Clubhouse Auditorium, New York, was given November 16 by Paul Kochanski, violinist. An overflowing audience attended.

MUSIC-DRAMA-DANCE CLUB LUNCHEON

President Julia Seager Chase Decker found thirty musical guests gathered at her luncheon, Hotel Park Plaza, New York, November 21. She introduced the following honor guests and officers: Mmes. Alice B. Clark, D. A. R.; T. M. O'Connor, Entre Nous Club; Marie Beals, the American; May A. Lessey, P. W. L.; Rose C. Shaw, Cornelie M. Case and F. W. Riesberg. Future programs of the club are to be broadcast. Songs by President Decker completed the affair.

F. W. R.

SONG FESTIVAL SOCIETY

The concert hall of the Barbizon-Plaza, New York, was filled November 22 to hear a program of operatic scenes and a Shakespearean reading, presented by students affiliated with the School of Musicianship for Singers. Anna E. Ziegler gave a brief introductory talk, followed by Ellen Larned, explaining the aims of the society. Maxine Kisor sang One Fine Day (*Madama Butterfly*) showing good voice and action. Adelaide deBono has a voice of power. The trio from *Merry Wives of Windsor* was excellently sung in German by Raquel Shankock, Olga Janes and Robert Albers. Miss Shankock sang the aria, *Connais tu le Pays* (*Mignon*) with appropriate impersonation. Hamilton Ward gave scenes from Romeo and Juliet in costume. He is instructor of acting in the society. Milo Vilona, tenor, showed a voluminous voice of wide range, and united with Rosel Benda in the duet from *Lohengrin*. This soprano has a voice of high range. For these items Mme. Reimer-Kelly played accompaniments, and at the close the participants received general congratulations from their auditors.

F. W. R.

CLUB NOTES

MADRIGAL SOCIETY

Marguerite Potter, chairman of the bureau connected with the Madrigal Society, which presents young artists in recitals, states it is "a non-commercial organization, supported by membership and sale of tickets," and that it operates a department for securing engagements. The bureau also supports a scholarship fund.

RUBINSTEIN CLUB LUNCHEON

500 listeners, of whom seventy were new members, enjoyed the November 17 luncheon-musical of the Rubinstein Club in the Grand Ballroom, Waldorf-Astoria Hotel, New York. Estelle Liebling, chairman of the program, was at the piano for Pearl Dorini, soprano; Betty Poulus, contralto; Paul Cadieux, tenor and William Schumann, cellist. General enthusiasm was aroused by these young artists, who presented works principally by modern composers. The brightly colored soprano voice of Miss Dorini and the expressive contralto of Miss Poulus contrasted with the ringing tenor of Mr. Cadieux. He was applauded for his singing of Nichavio (*Mana-Zucca*). William Schumann played the electrical musical instrument invented by Theremin, which is now developed with a cello fingerboard. His performance of two Indian pieces was heartily applauded, and was followed by a Negro spiritual. Maurice Nadelle was at the piano.

A special round of applause was showered upon Miss Liebling at the close. Mrs. William R. Chapman, president, announced that, by unanimous vote, Alice Garrigue Mott had been elected honorary associate member of the club, a position in which she succeeds the late Emma Thurbsy.

SOLOISTS' MUSICALE

Mrs. William Cutajar, president of the Soloists' Musicale, introduced the following artists at the opening affair at the Women's University Club, New York, November 17: Jeannette Comoroda, soprano; Florence Hubbard, pianist; Hugo Fiorato, violinist; Wesley G. Sontag, composer; Gertrude Hart and George Herlihy, accompanists. They were heard in solos and ensemble works, performed in worthy fashion. A string quartet members by Hugo Fiorato, Martha McKenna, Anthony Reale, John Bocsky, with Florence Hubbard, pianist, played a Dohnanyi quintet excerpt. Special

Pathetic Symphony; several Wagner selections; Weber's Oberon Overture; the New World Symphony; the symphonic poem, *Les Preludes*, of Liszt, and Rimsky-Korsakoff's Capriccio Espagnol to form the program of the two concerts.

Mr. Volpe goes to Kansas City after many years in Miami, Fla., where he was conductor of the Miami Symphony Orchestra in conjunction with Miami University.

Gall for Town Hall, December 7

Yvonne Gall gives her only New York recital of the season at Town Hall, December 7. This appearance will close the American concert tour which followed the French soprano's summer season at Ravinia Park and her subsequent engagements with the Los Angeles and San Francisco opera companies. Immediately after her Town Hall concert Mlle. Gall returns to France to resume her work in concert and as a featured artist with both the Paris Opera and the Opera Comique.

New York Musicales

(Continued from page 21)

Frances Hall, pianist, gave pleasure in her sincere and effective playing of a Chopin study and two Spanish pieces by Lecuona. Manon Berger provided excellent accompaniments. A large and avid audience applauded everything with zest. This musicale took place in the Charles Brackett Barkley home on Park Avenue, New York. F. W. R.

Rita Neve Reception-Musicale

Rita Neve, English pianist, welcomed a hundred guests at a musical reception, November 25, given in her New York apartment-studio, in honor of Colonel Jacoby, Ambassador to Abyssinia, and Mrs. Jacoby. Many professionals shared an impromptu program, including Lucille Berthon, lyric soprano; Mario Cozzi, in Italian and Spanish songs; Louise Arnoux, French disease, in Russian and French costumes; Laurie Merrill, poet and interpreter of her own short stories; Miss Neve, hostess, who played modernistic piano selections; Alexander Karanoff, Russian tenor; Granville English, pianist-composer; Rex McGough, pianist, and Phidale Rice, comedian.

Among the company were Princess Troubetzkoi, Princess Caracciolo, Regina Jais, Nina Gordon, Martha Attwood, Elizabeth Johnson, Catherine Bamman and Margaret Wing.

Miss Neve will play at a reception-musicale by Mrs. Snow of Riverside Drive; a recital for the Gardner School, and a joint recital, Barbizon Plaza, New York, January 5.

Porter Organ Recital

Hugh Porter found a large attendance at his second, November 29 organ recital, Second Presbyterian Church, New York. James' first sonata opened the hour, an occasional melody lighting up an otherwise abstruse work. Dickinson's intermezzo from his *Storm King* symphony, on the other hand, is excellent music. Barnes' prelude On Shining Shore was cleverly played and a Jepson Pantomime was performed with spirit. The next recital is planned for December 27.

F. W. R.

Marion Bauer and Harrison Potter in Lecture Recital

A lecture recital was given by Marion Bauer and Harrison Potter in the Astor Gallery of the Waldorf-Astoria, New York, on the morning of November 24 before a large audience which applauded both speaker and player. Miss Bauer, the speaker, talked in an informative manner on Impressionism, pointing out its sources, the reasons for its existence, and its place in the realm of things musical. Mr. Potter, by way of illustration, played compositions from the modern composers who are generally considered to belong to the Impressionistic school: Debussy, Ravel, de Falla, Goossens, Bloch and Griffes, and two pieces by Miss Bauer herself, which were cordially received.

In the mind of this listener a doubt was left as to the meaning of Impressionism. Though lecture and recital were excellently presented, and it was a pleasure to hear this interesting music so effectively interpreted, yet one could but wonder if all of it were truly impressionistic. It would seem more truthful to say that it was all in the school of modern France, the school founded by Debussy.

But, after all, who is to settle these moot points? If the music is good and the lecturer tells us something about it, we should be satisfied.

F. P.

First Good Cheer Concert

Katherine Bacon, pianist, was guest artist on Friday evening, November 20, at the first Good Cheer Concert of the New York Music Week Association held in the Great Hall of City College. Miss Bacon was assisted by Gold Medal Winners and Interborough Standard Contestants of the New York Music Week Association. The con-

cert inaugurated a series of twenty-five to be held in the five boroughs and in Nassau County for the joint purpose of assisting the Association and those of its contestants who are unable to continue their music lessons for financial reasons.

Francis Pangrac to Lecture

Francis Pangrac, tenor, choral conductor and pedagogue, will lecture on Czech-Slovakian music at the new Waldorf-Astoria, New York, on the afternoon of December 10, before the National Opera Club, Baroness Evans Von Klenner, founder and president. Mme. Anna Fuka Pangrac will be the pianist of the afternoon.

Samuel Comes in January

Harold Samuel, pianist, comes to America again early in January. November 3 Mr. Samuel played the B flat concerto of Brahms with the British Broadcasting Company's orchestra at Queen's Hall, London, and is scheduled to play the work this month with the London Philharmonic. His recent tour of Holland has resulted in his re-engagement for another in December. Mr. Samuel's New York recital will take place at Town Hall, January 13.

Noted Artists for Magyar Course

in Budapest

BUDAPEST.—The subscription series (1931-32) of the Budapest Concert Co., Ltd. will feature, among others, Casals, Szegedi, Kreisler, Dohnanyi, and Cortot.

New York

Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, December 5

Philharmonic Orchestra, Carnegie Hall (M)
Don Cossack Russian Male Chorus, Carnegie Hall (A)
Bruce Simonds, piano, Town Hall (A)
Heckscher Symphony Orchestra, Heckscher Theater (A)
Phidale Rice, song, Town Hall (E)

Sunday, December 6

Philharmonic Orchestra, Carnegie Hall (A)
Mme. Fonariova, song, Town Hall (A)
New York Matinee Musicale, Plaza Hotel (A)
Thalian Trio, The Barbizon (A)
Nina Koshetz, song, Town Hall (E)
Martha Graham, dance, Martin Beck Theater (A)
Manhattan Orchestral Society, Waldorf-Astoria Hotel (E)
Miriam Marnein dance, President Theater (E)
Pauline Konger, dance, Guild Theater (E)
Jacques Cartier, dance, Booth Theater (E)
Symphony Concert, The Playhouse (E)

Monday, December 7

Zimbalist, violin, Carnegie Hall (E)
Yvonne Gall, song, Town Hall (E)
Helen Janke and Frederic K. Berry, Roerich Hall (E)

Tuesday, December 8

Marion Bauer and Harrison Potter, lecture recital, Waldorf-Astoria (M)
Philadelphia Orchestra, Carnegie Hall (E)
Bernard Kugel, violin, Town Hall (E)
Emerson Conzelman, song, Barbizon-Plaza (E)
Edna Weese, song, The Barbizon (E)

Wednesday, December 9

Sadah Shuchi and Isabelle Yalkovsky, Juilliard Hall (A)
Don Cossack Russian Male Choir, Carnegie Hall (E)
Robert O'Connor, piano, Town Hall (E)
Barbara Blatherwick, song, Steinway Hall (A)

Thursday, December 10

Artistic Mornings, Plaza Hotel
Philharmonic Orchestra, Carnegie Hall (E)
Singers Club, Town Hall (E)

Friday, December 11

Philharmonic Orchestra, Carnegie Hall (A)
Verdi Club, St. Regis Hotel (A)
Kreisler, violin, Carnegie Hall (E)
Columbia University Orchestra, McMillin Theater (E)

Saturday, December 12

Philharmonic Orchestra, Carnegie Hall (M)
Rachmaninoff, piano, Carnegie Hall (A)
Marguerite Hawkins, song, Town Hall (E)
Tale Glee Club, Carnegie Hall (E)
Ralph Wolfe, piano, Town Hall (E)

Sunday, December 13

People's Chorus of New York, Carnegie Hall (A)
Philharmonic Orchestra, Metropolitan Opera House (A)

Jerome Rappaport, piano, Town Hall (A)
Katharine Ives, piano, Steinway Hall (A)
English Singers, Town Hall (E)
Mary Wigman, dance, Chanin Theater (E)
Lahiri and Lota, music and dances of the East, Barbizon-Plaza (E)

New York Chamber Music Society, Plaza Hotel (E)

Monday, December 14

Verdi's *Opera Aida* (in oratorio), Carnegie Hall (E)
Chernivsky Trio, Town Hall (E)

Tuesday, December 15

National Orchestral Association, Carnegie Hall (A)
George Copeland, Carnegie Hall (E)
Elshu Trio, Engineering Auditorium (E)

Wednesday, December 16

Diaz Wednesday Afternoons, Waldorf-Astoria Hotel
Felix Salmond, cello, Juilliard Hall (A)
Down Town Glee Club, Carnegie Hall (E)
Dessoff Choirs, Town Hall (E)
Verdi Club, St. Regis Hotel (E)

Thursday, December 17

Artistic Mornings, Plaza Hotel
Friday, December 18

Biltmore Friday Morning Musicals

Sittig Trio, Steinway Hall (A)

University Glee Club, Carnegie Hall (E)

Mount Holyoke College Carol Choir, Town Hall (E)

Chicago Opera Resumes Herodiade

Massenet's Work Brought Back After Absence of Six Years, With Mary McCormic and Rene Maison in Principal Roles—Splendid Cast in La Traviata—Samson and Delilah, La Boheme, Il Trovatore and Magic Flute Repeated

SAMSON AND DELILAH, NOVEMBER 23

CHICAGO.—The fourth week of opera was opened with a performance of Samson and Delilah with the same cast heard earlier in the season.

LA BOHEME, NOVEMBER 24

With Claudia Muzio and Jan Kiepura in the roles of Mimi and Rodolfo, and Augusto Beuf as Marcello, Puccini's La Boheme had another performance. From all indications this opera will have been given more frequently than any other by the time the company closes its doors late in January.

IL TROVATORE, NOVEMBER 25

Another opera that will have been frequently proffered is Il Trovatore, in which, once again, Iva Pacetti as Leonora and Coe Glade as Azucena were the co-stars. Augusto Beuf, who is cast often, was the Count di Luna.

HERODIADE, NOVEMBER 26

After an absence of six years from our boards Herodiade was resurrected from a long slumber. The performance took place on Thanksgiving night and due to the celebration ye scribe prefers to lift from the Chicago Tribune of November 27, the review of its eminent musical editor, Edward Moore, and reproduce it here:

"This melodious and spectacular work classifies as one of the Civic Opera company's revivals, since it has not been heard hereabouts for something like six seasons. The performance had more than this historical interest, however. Among the other points were the opera itself and the fact that Miss McCormic and Mr. Maison were appearing for the first time this season.

"There ought to be a better term than revival for an occasion of this kind. The Musical Courier had something pointed to say, a short time ago, to the effect that revival implies that the work has been dead and is being given a touch of the pulmotor to bring it back to life, also that 'resumed' is a better word than 'revived.'

"There was nothing indicating the pulmotor about either the score or its performance. Some of Massenet's finest arias are in it, Miss McCormic's Il est doux, il est bon, and Mr. Thomas' Vision Fugitive, among them.

"These were sung in a way that quite rightfully won unanimous and prolonged applause. In fact, the whole performance behaved as though it had been exposed to the bracing autumn weather of the day. Conductor Cooper was disposed to be full of enthusiasm with the score, and so were the singers above him. Miss McCormic's good voice and good looks made the young Salome both tuneful and picturesque; Mr. Maison will be correct in believing that this role is one of the best he ever did here in its fine vocalism and stirring, dramatic dignity; Mr. Thomas failed only in using a rather too young and unhaggard a make-up to indicate what was otherwise one of the best performances of a passion driven Herod ever presented here. Vocally it was the best.

"The piece is staged with gorgeous scenery, brilliant deployment of massed choral forces, several ballet interludes of striking pictorial values, a stage band, in fact, everything that goes to make a spectacular performance."

THE MAGIC FLUTE, NOVEMBER 28 (MATINEE)

With Noël Eadie, Maria Rajdl, Frida Leider, Paolo Marion, Rudolf Bockelmann as the featured artists, Mozart's Magic Flute had another reproduction.

LA TRAVIATA, NOVEMBER 28 (EVENING)

La Traviata, given at popular prices with a full tariff cast, served for the public reentry of Charles Hackett as the young Germont. John Charles Thomas was heard for the first time here as the elder Germont and Claudia Muzio as Violetta Valery reappeared in a role in which she has won admiration in the past and in which she was again acclaimed.

Those three singers well deserve the name of artists. We have heard here and elsewhere operatic singers who delight in shouting but we, dilettante that we are, much prefer beautiful tone to stentorian ones. Volume impresses us little; quality, refinement wins our verdict and we were given that kind of singing in which we revel by Thomas, Muzio and Hackett.

John Charles Thomas, a master singer, gave a real lesson of singing in Di Provenza il Mar. Each nuance was well indicated and exquisite phrasing made his song a model for others to follow. The public recognizes beautiful singing and thunderous plaudits informed the artist that his art was fully appreciated.

Charles Hackett has returned to the scene

of his many successes in excellent voice. He too belongs to that category of operatic singers who know the art of singing and honor it.

Claudia Muzio remains an idol of opera goers for she has given them much pleasure by her song. As Violetta she gave her followers another chance to applaud her vociferously. Excellent is the only qualification that we can find in our vocabulary to praise Helen Ornstein who sang the obscure role of Annina. She made it more prominent than any of her predecessors.

The orchestra played with much verve under the efficient baton of Roberto Morazani, who is often wrongly blamed for taking slow tempos. A very good performance!

RENE DEVRIES.

Frederick Stock Named Music Director for Chicago World's Fair

(Continued from page 5)

Bert Witherspoon is chairman. Dr. Stock will exercise general supervision over the actual musical programs to be performed in connection with the 1933 World's Fair. In addition he will act in a general advisory capacity to the music committee, of which he is a member.

As previously announced, the music programs will include concerts by a permanent symphony orchestra, choral societies, music clubs, glee clubs and organizations for chamber music; a series by groups from public schools in different parts of the country and Chicago, and certain outdoor performances on the fair grounds and in Soldier Field.

Appointment of four additional members to the music committee was also announced. The new members are: Mrs. Waller Borden, Mrs. Samuel Insull, Mrs. Francis J. Johnson and Mrs. Charles H. Swift. The other members are: Mr. Witherspoon, Dr. Stock, John Alden Carpenter, Henry E. Voegeli, Howard Hanson, Dr. Allen D. Albert and Herbert M. Johnson, secretary.

It was also learned by a representative of the Musical Courier that plans for the Century of Progress Music building have been drawn. The building will be located on an island off Twenty-third Street. A bridge similar to the Ponte Vecchio in Florence, Italy, will link the mainland with the island. The auditorium will have a capacity of 5,000. There will be another smaller auditorium where organ and chamber music concerts and recitals will be given. Then there will be a large room for a library, where all the music publishers will exhibit. Another room will be given to the music papers and off those rooms there will be rooms for exhibitions, where pianos, radios and other musical instruments will be displayed.

The Musical Courier was also informed that an orchestra of 100 pieces will be recruited solely in Chicago and will be the official symphony of the Fair. The men will be drawn from the Chicago Symphony—men who will not appear during the Ravinia season as well as members of the Chicago Civic Opera Orchestra who will be in America at the time. In all probability there will be no American visiting symphony orchestra invited, due to the fact that it would be too expensive to ask an orchestra to come to Chicago during the summer months. In all probability operatic performances will be given. The management is already contemplating presenting Aida and Carmen on a huge scale with a chorus of 1,500; elephants and camels for the Aida performance, and an actual bull fight for Carmen. In all probability one or two European symphonies will perform at some time during the exposition but they will have to defray part of their own expenses. It is already rumored that the Berlin Symphony management will be approached. The price of admission to the grounds will be 75 cents. The scale of prices for concerts and opera probably will be from 25 cents to \$2.00.

There will be no prizes offered in competition but several American composers will be commissioned to write music for the World's Fair and those composers will be paid for the work performed. No prizes will be offered to exhibitors.

RENE DEVRIES.

Mischakoff Wins Praise as Chicago Symphony Soloist

When Mischa Mischakoff appeared recently as soloist with the Chicago Symphony Orchestra (whose concertmaster he is) he won much praise from the press.

The Chicago Daily News critic said: "Mischakoff gave a performance of the Saint-Saëns B minor concerto, which must

rank as some of the most admirable violin playing Chicago has heard in many years. Mr. Mischakoff matched the work more to his musicianship than to his personality.... His playing was full of nervous force, and in a long and consistent line he showed the Saint-Saëns to be a work still fresh in its implication, still vivid in its color and device, still the eloquent word of a composer who often made light with the classical form to which he, nevertheless, was devoted and which he utilized with a sensuous and elegant originality."

The Chicago Tribune said: "Mr. Mischakoff's technical development is adequate and more than adequate for anything that comes his way. Dexterous rapidity of performances gives him little concern, the passage of harmonics at the end of the second movement, which has frequently annoyed other violinists, came out immaculately clean. But better than this, he has a fine sense of proportion and restraint in his tone. The shape of the composition means much to him and he projects it without extravagance but with warmth. In other words, he is an artist."

The Chicago Evening Post stated: "Mischa Mischakoff, the concertmaster of the orchestra, gave a beautiful performance of the Saint-Saëns concerto for violin and orchestra. Musical in feeling, with warmth of tone and great variety of shading to follow the changing moods. Virtuoso technic used as it should be to make clear the meaning of the music. Unusually fine harmonics. Not only clear and true, a sufficient feat in itself, but with real quality to them. They sounded so sure under Mr. Mischakoff's fingers that all worry was removed from the hearer's mind, and he could listen to the effect the composer intended. They give a distinctive and essential character—when well played. Mr. Mischakoff could play them. Fine playing that was most cordially applauded by the public. An artist."

Chicago Symphony Plays J. Lewis Browne's Compositions

Dr. J. Lewis Browne's Contrasts, for full orchestra, and the Intermezzo from his opera, La Corsicana, were presented by the Chicago Symphony Orchestra at the popular concert of December 5.

Contrasts was originally written for the organ in 1921 and scored for full orchestra by the composer in 1930, at the suggestion of Dr. Frederick Stock. Ranging from a

fragment of the Christe Eleison of whole-tone scale) from a Mass by Dr. Browne, it has serious as well as piquant phrases.

La Corsicana, an opera in one act, received special mention from the judges (Massenet, Humperdinck, Toscanini and Hamerik) in a Sonzogno Concorso, Milan, Italy. The intermezzo is played between the first and second scenes of the opera. It is scored for muted strings and harp.

Helene Mara May Return to America for Tour

BERLIN.—Helene Mara, one of the few American coloratura sopranos who has reached a commanding position in European capitals, may return to the United States next season. Miss Mara, now a leading artist with the Dresden State Opera House, and also a frequent guest artist at the State Opera House in Berlin, has received an aluring offer from the United States, it is understood.

A native of New York, Miss Mara studied both in America and in Europe. She made appearances with several symphony orchestras and also sang at Stadium concerts in New York, and in operatic performances in Philadelphia as Gilda and Lucia. She returned to Europe in a series of recitals in Berlin, Vienna, Prague, Budapest, and Paris. As the result of her recital appearances she was engaged by General Director Fritz Busch of the Dresden Opera. Despite the German prejudice against foreign singers, Miss Mara was re-engaged for two years with this important opera house. Among other operas she sang in the Magic Flute, Così Fan Tutti, Entführung aus dem Serail and Martha. Although essentially a coloratura, Conductor Busch selected Mara as Leonora in Trovatore, a role ordinarily assigned to lyric dramatic sopranos.

At the same time, Miss Mara was appearing as guest in many other German opera houses. She has been repeatedly called to the State Opera at Berlin, where she sang the Queen of the Night in Magic Flute.

This American soprano has had frequent engagements with the Berlin Broadcasting Station. The Berlin Tageblatt, the Dresden Anzeiger, and Nachrichten, have commented on the American artist's "cultivated musicianship and exceptional voice."

It is believed that Miss Mara will remain in the United States for a short time only and that she will return to Europe to continue her opera engagements.

"Miss Monath played the new Berg Sonata with great devotion, zeal and brilliance—an appreciative audience of good size heard the recital."

N. Y. Sun

"The Schubert dances were delightful. Miss Monath was at her best in the presto of the Bach Italian Concerto; here her crisp technique etched the work admirably."

N. Y. Times

"Miss Monath possesses attributes which make for greatness."

Baltimore Evening Sun

"Enlightening and sympathetic performance of Alban Berg's remarkable piano sonatas, bringing to it the power of divination and clear thinking."

Baltimore A. M. Sun



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No, Ima Dodo, when we wrote "she is a pure soprano," we had no thought in mind except the singer's voice. We are much surprised at you.

It seems to be a prolific season for youthful musical prodigies in America and Europe. Not all of them are destined to grow into real artists, like Mozart, Liszt, Hofmann and other rare examples, but at least the current public crop of little virtuosos is gifted with early talent of various degrees and starts out with affectionate encouragement and the kindest of wishes. May most of the youngsters come into the later heritage that leads to just fame and fat bank accounts.

A letter to the New York Times (November 30) commenting on the demise of the Society of the Friends of Music says it is an indictment of the way the organization has been run if after nineteen years of activity it has not built up a profitable following and must cease because its founder passed away. That is a poor argument. Our orchestras and two opera houses are also dependent upon guarantee funds and yet they cannot be run in any way to make them self-sustaining.

A timely plea is made by Rev. Dr. Milo H. Gates, Dean of the Episcopal Cathedral of St. John the Divine, who told his Sunday sermon listeners that some of the worst as well as some of the best hymns are in the Advent hymnal. For one thing, Dr. Milo deplores the retention of the Dies Irae with its fearful declarations and prophecies. The hymns he likes especially are Hosanna, Rejoice, Rejoice Believers, O Come Emanuel. The reverend gentleman might have extended his criticism also to hymn music, which too exemplifies the best and worst of those compositions. Some of them are almost unbelievably bad in tune, character, and musical workmanship.

Poor Thief!

Even the Associated Press seems astonished that a Viennese thief should be so musically ignorant that he would pawn a stolen Cremona violin, dated 1764, for the miserable sum of \$4.28. The A. P. despatch said that this was all that the pawnshop experts would allow. If this was a National or Municipal pawnshop, as is frequent in European

countries, the ignorance of the experts appears surprising. Naturally a private pawnbroker, adhering to the timeworn custom of the trade, would get the pledge for the smallest possible sum, and the borrower would have to pay for his ignorance; but in European government loan offices such an attitude is not customary. And so while one wonders, one is a bit inclined to sympathize with the thief.

Shaw Forgotten?

Frank Harris, in his posthumous biography, says that Shaw's only claim to immortality is that Rodin has cast his features in bronze.

It seems rather that a still greater and more certain claim to immortality rests upon the fact that Shaw, who corrected the advance sheets of the book, since Harris died before the final proofs could be read, piously preserved "all the criticisms, jibes, explosions of passing ill humor, and condemnation," that were leveled at him by his biographer.

Also, Shaw as well as Rodin, is an artist and to the extent that his books and plays are artistic they will survive. That which may limit their length of life is the fact that they deal so continuously with present-day customs and social restrictions. Problems which have already ceased to be problems are made the basis of much of Shaw's philosophical argument. It is here that true art has the advantage over all the personal arts. Turn a play into opera and the meaning of the text is promptly lost, as for instance in Wolf-Ferrari's Secret of Suzanne, where the lady's crime is only that she smokes. But who cares for that anachronism if the music is good, as in this case it is?

The same may be said of the Shaw-Rodin bust. However unattractive in appearance Shaw may be—and he certainly is no beauty!—the Rodin likeness, being a work of art, will live as such. There is true art in Shaw however badly it may be expressed; true art because it gives us a touch of true human emotion.

How Is It Spelled?

The masons who chiseled into stone the name "Hermann" with an extra n, and placed it over the entrance of the Herman Ridder School in the Bronx, have our sympathy. No one who has not conducted a musical journal can have the faintest conception of the difficulties that arise in dealing with European names. Herman may be "Herman," "Hermann," "Herrman," or "Herrmann"—and if it is a typical Teuton rolling his "r" it becomes "Herrrrrmann"!

And the other names! There is Tschaikowski. Is it "Tchai—" or "Tschai—"? Is it "kov" or "kow"? And is it "ski" or "sky"? There is Moszkowski—or is it "y"? There is Leschetizki. (Is that right or wrong?) There is Scriabin, without or with a final "e." And Chaliapin(e).

The number of such names is endless, and even the dictionaries do not agree as to the correct spelling. It is all very well when the owners of the names are dead and gone, but when they are among the living, how it does offend their *amour propre* to have a letter added, amputated or altered.

Apropos, by any other name, Albert Spalding plays just as well, for a permanent marble tablet at the Barbizon Plaza (New York) concert hall, has the American violinist emblazoned as Spaulding.

Standing Pat on Patriotism

It seems the anti-Fascists still insist upon reading a political significance into Toscanini's refusal to play the Fascist Hymn in Bologna last June in spite of his declaration that the refusal was based upon purely artistic grounds. At his first appearance for the season in Carnegie Hall last week Toscanini was showered with slips of paper approving his stand, not on artistic but on political grounds.

If the Fascist Hymn, which we do not know, is as bad as the average national anthem and revolutionary song, Toscanini must be commended for refusing to play it. These tunes are customarily attached to words that seem to the devotees to possess high significance, and the dreadful quality of the music soon fades and is forgotten.

Americans went through a wave of such hysteria during the war and were glad enough when it was over and done with. The Fascists and the Bolsheviks seem to be still in the throes, and however bad the Fascist Hymn may be, it cannot be any worse than the communist song known as The International, a hodge-podge of all the patriotic songs with which the world has ever been afflicted. Its composer, a Frenchman, is reported to be living at ease in Russia on a pension provided him by the Soviet government.

Is this a case where the punishment fits the crime?

December 5, 1931

Vocational Training

The Federal Board of Vocational Training at this time confronts an especially complex and difficult problem. The Board cannot evidently promise employment to those who graduate from vocational schools as it might in normal times, and an effort is being made to secure cooperation between the schools and the industries so that pupils will not be trained for positions that do not exist.

An important difference arises between industrial training and training in the arts, or indeed, ordinary school education. Industrial vocational training has but the single purpose implied by the name. Such training can scarcely be subsequently applied to recreation.

Recreation is, on the other hand, in a vast majority of cases, the sole end and aim of education in literature and the arts. Which is as it should be; for it is evident that only the gifted may hope for employment resulting from such training, whereas it is sure to increase the faculty of recreation to every student by opening the way to new fields.

Justifiable criticism has been aimed at present tendencies in schools and colleges—particularly the latter—to place vocation above education; in other words, to teach pupils how to make a living rather than how to live. It is argued that the former aim frequently fails, and neglect of the latter leaves the adult without means of relieving the dullness of existence.

To have resources within oneself for passing the time is after all one of the most important things in life. Humanity has ceased to be bovine, and is bored with inactivity. Few people are happy or even contented, sitting still with nothing to do, yet the majority even today is not trained to reading, not trained to enjoyment of the arts and is bored by bridge games, bored by the talking pictures and by second rate radio programs.

People turn to such makeshifts for want of something better; it should be the effort of educators to prepare their charges for the enjoyment of the arts.

Kansas City Test

Kansas City, officially represented by its Chamber of Commerce, has engaged Arnold Volpe to conduct two symphony concerts on December 17 and 18 as an experiment. A new orchestra has been recruited for the occasion consisting entirely of professional musicians living in Kansas City. Its members are cooperating with Mr. Volpe in the hope that a permanent organization will result.

This is an interesting experiment. The idea has one important feature—it is first and last a test of the Kansas City audience. The advance notices that have been sent out have it: "The final decision as to whether we shall have a permanent orchestra rests with the city."

This is perhaps not altogether a new plan. It is, however, worthy of trying oftener. The symphony situation should be, as it is in this case, placed squarely before the public, the question being whether that public is willing to give itself the slight effort of attending two concerts in order to get an orchestra, or whether it is so entirely indifferent that it would rather sit at home and listen to the radio.

The action of the public will have a marked effect upon the willingness of wealthy patrons of music in Kansas City to contribute to the support of an orchestra. Those patrons have often been heard to say that they found it scarcely worth while to support important art endeavor when the public appeared to be more or less indifferent to such undertakings. That point of view is not at all surprising. People of wealth do not care to go to the expense of paying for a series of expensive concerts if they are not properly attended, and the fact is that in the United States in a great many instances such concerts are not properly attended.

It is most sincerely to be hoped that the people of Kansas City will turn out in full force for the two contemplated concerts which are to be led by Arnold Volpe, a conductor whose musicianship and experience are unquestioned.

The Genius of Youth

Writing of the Flying Dutchman Overture, Olin Downes says in the New York Times: "How strangely this music of the youthful Wagner continues to thrill us by its wild and eerie opening, and the picture of the storm-tossed waste, and wrath of the elements." It does! It was Wagner's first burst of genius, after he had found himself, technically speaking; it was also the very first piece of its kind and it stands today an unsurpassed model of simplicity of structure and directness of instrumentation. And, oh, how hard some of those string passages are to play!

VARIATIONS

By Leonard Liebling

Following the death on October 27 of Mrs. Harriet Bishop Lanier, founder of and chief donor to the Society of the Friends of Music, that body has disbanded owing to the lack of sufficient public support.

Just before the final step was taken, Artur Bodanzky resigned his position as conductor and wrote a letter to William Matheus Sullivan, executive vice-president of the S. F. M., which that gentleman rightly made public as it contains some matter of general musical interest.

Mr. Bodanzky's communication opens by expressing the hope that the Society will continue (even if under another baton than his) as its work started as an ideal eighteen years ago (Franz Kneisel was the first conductor) and won an unrivaled place in New York musical life only after much discouragement and incessant hard work. Mr. Bodanzky is discouraged to find that the devoted S. F. M. audiences "now seem a negligible handful among the millions who do not care." He points out that the disbanded organization helped to keep alive in New York "the knowledge of the great choral works of the masters—an essential part of musical culture," and the letter continues:

"Surely it is important that the people of our city, who may roam freely through corridors of Rembrandts and Rodins at the art museum, who enjoy the unparalleled educational privileges of our universities, who have the literary art and knowledge of the ages in their libraries; before whom the wealth of Wagner and Verdi is displayed nightly at the opera, and who may hear Beethoven's symphonies even on the radio—surely it is equally important that our people should at least have the opportunity to know the Requiem of Brahms or the Magnificat of Bach. This was the opportunity which the Friends of Music gave in its ten concerts every year.

"Cannot our people see that such a work is as educational as a college or a library or an art museum? And that, like them, it cannot expect to be self-supporting?

"Cannot our people realize that such a work is not, and never was, the precious plaything of a misunderstood woman?

"Cannot this work be founded anew, on a firm basis of financial and educational support, in which our universities, our music foundations, our generous patrons and the music-loving public all may share?"

The Bodanzky plea is ideal and eloquent but it seems to be its own answer, for the necessity of dissolving the S. F. M. shows that such an enterprise cannot be carried on in New York without private endowment.

Also Mr. Bodanzky seems to overlook the fact that New York is at present by no means without large choral bodies competent to present masterpieces, as the city has the ancient and honorable Oratorio Society, conducted by Albert Stoessel, and the newer Schola Cantorum, led by Hugh Ross. Both are highly qualified directors and their massed singers have given many excellent performances. The two societies give less than half a dozen concerts altogether during the season and are patronized generously. The S. F. M., on the other hand, had an ambitious schedule of ten Sunday afternoons at the Metropolitan Opera House.

The S. F. M. used the opera house orchestra, and German soloists from the personnel of that institution. Some of those artists gave splendid accounts of themselves but others were more suited to the lyric stage than to concert performance. It is true, however, that there is a dearth of expert oratorio singers today as that form of music has lost some of its popularity throughout the country.

Last year it was announced that the S. F. M. would build its own home and found its own orchestra and as a result Mr. Bodanzky resigned from the Metropolitan in order to give all his time to the choral enterprise. Nothing came of it, however, and when a conductorial vacancy occurred at the opera house he was asked to return there and did so.

Mr. Sullivan labored hand in hand with the late Mrs. Lanier to sustain the S. F. M. and after her death he made valiant efforts to keep it in existence. He is an idealistic music lover and a gentleman of energy, executive force, and wide connections, and may be able in time to secure another start for the disbanded organization. The present moment is a difficult one for all musical undertakings everywhere in the world, with America's two opera houses reducing expenses, concert activities curtailed generally, and orchestras having a hard time to secure their usual guarantees. In Europe many opera houses are closed, some long established orchestras

have ceased to exist, and concert audiences are dwindling from month to month.

The S. F. M. concerts cost on an average of \$12,000 each, so it is said, and only half that amount could be realized at a performance even with the Metropolitan sold out. As a consequence a deficit of \$65,000 or so faced the S. F. M. at the end of each season. Mrs. Lanier and a few of her friends made up that amount, and she had personally contributed most of it during almost nineteen years. Unofficial estimates of her donations are between \$50,000 and \$1,000,000.

After Mrs. Lanier's passing, Mr. Bodanzky had offered to contribute his baton services without pay until conditions be improved, and it is reported also that "many subscribers to whom money advanced for the season's concerts was refunded have returned these funds to be used in helping the liquidation of the society's affairs or in making a fund for a possible resumption of the society's work by another organization."

It remains to be seen whether such generous and disinterested help will stimulate guarantors and others into reviving and maintaining the activities of the S. F. M.

Certainly it seems a forlorn hope to make New York choral conscious in view of the stinging arraignment which Mr. Bodanzky has loosed against the public and the educational and musico-philanthropical institutions of the metropolis.

Singularly assured and poised, musically and technically richly endowed, nineteen year old Shura Cherkassky returned to the New York concert stage last Saturday afternoon at Carnegie Hall after an absence of three years abroad, part of that time spent in professional touring.

Cherkassky first surprised American audiences when he made his initial appearances as a thirteen year old prodigy sponsored by the Curtis Institute of Music. At that time his marked gifts were recognized immediately by the critics and the public and high hopes resulted that the lad would ripen into artistic maturity.

Those expectations are now realized splendidly. The early stage career of Cherkassky, because properly guided, in no way interfered with his serious musical development and his dignified attitude toward the highest type of recital performance. He is a young artist of compelling attainments and with a future that should carry him to the front line in the pianistic ranks.

The Cherkassky program consisted of Gavotte and Variations, Rameau; Sonatas, C minor and C major, Scarlatti; Sonata, op. 53 (Waldstein), Beethoven; Prelude, Chorale and Fugue, Franck; Mazurka, F sharp minor, Andante Spianato and Polonaise, Chopin; Funerailles, Liszt; Kaleidoscope, Josef Hofmann; Clair de lune, Debussy; Ritual Fire Dance, de Falla; El Vito, Infante.

From the opening measures of Rameau it was apparent that Cherkassky is a natural concert performer, reposeful, secure, certain of his purposes and in command of entire resource to give them the intended utterance. He possesses a measure of contemplative authority surprising in one so young and of comparatively limited experience. However, he does not assume a pedantry out of place with his years and when occasion requires, permits himself to be swayed by feeling, always refined, absorbed, but detached from lush sentiment.

A technical *tour de force* is by no means beyond temptation for Cherkassky but it remains within bounds that preserve rhythm, mechanical accuracy, and strictly musical objectives. His tone is large and noble but not sensuous and sometimes it substitutes something of brittleness for mellow quality. He has remarkably firm rhythm. Analytical sense is constantly apparent in his clear formal lines, his careful phrasing, deliberate accentuation, and observance of stylistic requirements. He inclines to an occasional overemphasis of inner voices and episodes not stressed by pianists as a rule. But Cherkassky has evident musical ideas in that practise and proclaims them with conviction. His tonal graduations show variety; the colorings are bright rather than subtle. The pedalling is especially fine.

Beethoven's sonata was given in a sane, vigorous, well articulated version. The Franck work had deeply serious projection. Chopin's Mazurka proved to be a delightful experience in delicate and

piquant adjustments of accentuation and tone. The same composer's Andante Spianato lacked in the necessary old fashioned sighing sentimentality but the Polonaise was a marvel of fluttering fingers, faultless rhythm, and cumulative brilliance.

Liszt's Funerailles (with its glaring reminder of Chopin's A flat Polonaise) is material not worthy of the devoted care which Cherkassky bestowed on the bombastic pages in his declamation and his piling up of climaxed tonal masses. The Kaleidoscope by Hofmann, which the player set forth scintillatingly, is a sparkling morsel of suggestive *esprit* and clever construction. The de Falla and Infante pieces, done without their full requirement of Spanish seduction and sunshine, nevertheless caught the fancy of the listeners with a commanding display of digital dash and other glittering acrobatics in speed and endurance.

A very interesting and significant young pianist of modest bearing is Shura Cherkassky and he will be heard from henceforth in no uncertain way. Enthusiastic applause fell to his lot and the clamoring auditors won a reward of several encores.

Among those at the Cherkassky recital were Alexander Siloti, Carl Friedberg, Georges Barrère, Mieczyslaw Munz, Ignace Hilsberg, Oscar Wagner, Jacques Gruenberg, Mischa Levitzki, Vera Brodsky, Abram Chasins, Julian Seaman, David Saperton, Sascha Gorodnitzki, and Boris Malakoff.

Josef Hofmann occupied a first tier center box, but when the audience directed insistent applause at the composer of Kaleidoscope he tactfully refused to arise and bow and thereby distract attention from the concert giver.

Hofmann, by the way, is the teacher of Cherkassky, a pupil of whom to be proud. In some of his methods and manual applications that young man very much suggests his illustrious mentor.

Meyerbeer's operas really seem to be heading fast for obscurity. Not one of them is visible so far above the seasonal horizon at the Metropolitan.

Among other things I could willingly forego, are the piano compositions of César Franck even though I know that this admission will subject me to contempt on the part of lovers of the French Beethoven.

Hearing his Prelude, Chorale, and Fugue recently, during the performance I found myself thinking that the League of Nations is slow about stopping the bloodshed in Manchuria; that my brown checked suit needs dry cleaning; that the Gesellschaft der Musikfreunde fund is growing much too slowly; that the old lady next to me looked funny with an opera glass trained on the pianist; that I must remember to buy Ravel's Daphnis and Chloe record conducted by Toscanini, if there is such an one; that I have to answer the Rudolph Ganz telegram and Willem Mengelberg letter; that a horse named Bartone won a race at Bowie, Md., the other day; that the Whitehouse & Hardy shoe sale is nearly over and I should take advantage of the \$10.45 opportunity; that I must remember to send a "bon voyage" wire to César Saerchinger when he sails for Europe; that I would like to get in touch with Leopold Godowsky now somewhere in Chicago; that I feel immensely relieved not to be a daily newspaper music critic this season; that Shura Cherkassky's piano technic is the kind I would like to have; that I must buy a carton of Camel cigarettes on the way home; that the Russian Tea Room has resumed baking its comparable jelly doughnuts and the goulash at the Blue Ribbon restaurant is better than any to be had in Budapest; that I need some dark blue neckties; that I must not miss the Bach-Paganini program of Zimbalist; that I wish I could take a West Indies cruise during the Yuletide holidays; that I enjoyed the New York visit of Mr. and Mrs. Carl D. Kinsey; that Waki, the silent Jap tyrant who has been running my home and me for seven years, now treats me almost as a social equal; that I must read The Washington Merry Go Round; that the bald headed man two rows in front of me has a head shaped like a Hubbard squash; that Rameau's Variations are better than mine; that the title page of the Musical Courier is more attractive than it used to be; that U. S. Steel is down almost to 50 which I predicted two months ago as Rene Devries knows; that one of my bedroom curtains is longer than the other and has to be adjusted; that I ought to be sorry about the passing of the Society of the Friends of Music and not say to myself, "Well, that's one concert less on Sundays"; that I'm always forgetting to get a winter coat for my little dog, Chico; that Grandi made a bigger hit here than Laval in spite of the Italian's whiskers, a type of beard anathema to every male American; that Moriz Rosenthal should be heard again in America; that Ernest

Hutcheson with whom I sat in the Carnegie Hall lounge when we were exiled for arriving a moment too late at the Philharmonic concert, is a man I would like to see oftener and know better; that I used "shall" for "will" in one of my editorials; that the piano score of Pfitzner's new opera, *Das Herz*, has been on my piano over a fortnight and must be reviewed; that I ought to buy a silk hat and wear full dress at the Opera instead of a dinner coat, and it is a pity that I shall not reform; that my supply of brandy and Cointreau is running low; that after the New Year I shall practise the piano at least one hour every day, learn De Falla's Ritual Fire Dance and a Scriabine sonata, and restudy Chopin's F minor Ballade and the Brahms-Paganini Variations; that I haven't seen a hockey match this winter and even had to miss the Carnero-Campolo fight; that the Fugue in the Franck piece is too confused and fancy and I like the Chorale best of the three sections, but it is too long; that I ought to take up handball again and lose about six pounds; that I must get Stravinsky's new violin concerto and send Prokofieff the address he requested; that it is time I thought about some new stories for Siegfried Kahn's venison dinner on Saturday; that I've got to get a singer for the Lambs Gambol program on Sunday; that Josef Hofmann and I have an engagement to finish our ping pong match, the score of which is now 1-1; that I must get some new reading glasses; that I have to pay my dues at the Pleiades Club, am toastmaster of their January 9 dinner and must invite artists for my program; that the 145 West 55th Street Corporation has its annual meeting on Monday; that it will be fun to be master of ceremonies at The Woman Pays Club on January 7, and a guest of The Bohemians at their December 20 dinner; that Jerome Kern and Dimitri Tiomkin keep reminding me of my promise to write librettos, and that I must deliver a three act comedy before Easter or return money advanced by the producer; that I have been neglecting attendance at the Opera and hearing Eddy Ziegler's jokes and hobnobbing with Billy Guard; that Henry Hadley's party is on Sunday; that I must not forget the tea with Elisabeth Schumann and her husband; that I must speak to some publisher about issuing an English translation of Leichtentritt's Musical Form, and write to him about his book on Handel; that I expect Gabrilowitsch to let me know the date of our engagement; that I ought to have my wrist watch regulated; that I must communicate with Coates about my Russian trip next summer; that I always forget about having more book shelves built for my workroom; that someone should invent telephone cords which do not twist; that I was remiss about not going to the Halmi exhibition of portraits and must apologize to him and Rose; that Brahms symphonies are strangely missing from the orchestral programs in New York this winter; that I should have told Waki to have broccoli instead of cauliflower with the roast duck; that—but just then my meditations were interrupted by the applause which expressed the pleasure of most of the listeners that the Frank Prelude, Chorale, and Fugue was finished.

Toscanini's superfine art has never been exemplified more strikingly than at the New York Philharmonic concerts last week. He was master of the music, of the orchestra, and of himself, and yet the performances had all the aspects of spontaneity and subjective freedom. Red-blooded Bach, gracious Mozart, majestic Beethoven, gorgeously colored Wagner—whatever the nature and style of the composer he was transmitted vividly and compellingly by Toscanini through the medium of an orchestra which has never done more superb playing than that with which his men assisted the truly triumphant return of the picturesquely mäestro.

An object lesson in orchestral accompanying was another feature of the Toscanini achievements. He spun and wove his orchestra about the solo violin measures of Adolph Busch with an expert closeness, a sympathetic delicacy, and a warm hearted devotion which have not been surpassed within the memory of New York symphonic auditors. The Toscanini accompaniments in the slow movements of the Bach and Beethoven violin concertos were sheer unforgettable.

In the New York Times (November 27) is a news story of the twenty-fifth anniversary dinner of The Bohemians to be held December 20, and the item says that "the club is delighted to honor as its guests at the annual dinner the following notables: Arturo Toscanini, Fritz Kreisler, Victor Herbert, Ignace Jan Paderewski, Mme. Marcella Sembrich, Ossip Gabrilowitsch, Walter Damrosch, Frank Damrosch, Willem Mengelberg, Gustav Mahler, Karl Muck, Arthur Nikisch, Harold Bauer, Engelbert Humperdinck, Frederick A. Stock, Eugene Ysaye, Leopold

Godowsky, Josef Hofmann, Ferruccio Busoni, Mischa Elman, Pablo Casals, Henry Hadley, Leopold Auer, Jascha Heifetz, Sergei Rachmaninoff, Alma Gluck and her husband, Efrem Zimbalist, Joseph Lhevinne, Sergei Prokofieff, Benno Moiseiwitsch and Artur Bodanzky."

I shall look forward to a renewed meeting with Mahler, Nikisch, Humperdinck, Ysaye, Busoni, and Auer, but it will be at some other place than the dinner of The Bohemians, unless those illustrious guests obtain a special pass from St. Peter and fly down for the evening from Elysium.

"Seventy quarts of choice wines," as the New York Sun puts it, were stolen recently from the closed summer home of Leopold Stokowski, but the reassuring news follows that the police recovered the vintages and arrested the thieves. As the stock had been owned by Stokowski since before the war, it is not so much that he fears a visitation of Prohibition officials, but lives in frightful dread lest the published news item bring upon him flocks of friends insistent upon celebrating the recovery of the priceless store by drinking it.

Aaron Baron, music critic, says that he understands some of the *Wozzeck* analyses even less than he understood *Wozzeck*.

Arthur Hinton, English composer and pianist, sends me this:

Irate Socialist to Lady Candidate at Recent Election—"If I were your husband, miss, I'd poison you."

Lady Candidate—"If you were my husband, I'd poison myself."

At the Thursday evening Philharmonic concert its end was marked by a shower of colored paper slips released from the gallery by persons who evidently mix their politics with their music, for the slips bore such legends as "Liberty is essential to art—viva Arturo Toscanini," "Mussolini and his Black Shirts do not represent the spirit of Italy," "Long live the great Maestro Arturo Toscanini," etc.

The paper shower idea if applied to purely commercial purposes might be a useful one and it is surprising that it has not yet been adopted in the concert halls, opera houses and theaters by those enterprising firms which utilize so many other direct and insistent forms of advertising.

Why not a shower of sloganized slips or cards to distract and cheer an audience during a particularly boresome performance—"Use Glosso, Best Piano Polish"; "It's Raining Outside, Buy Nosoak Galoshes"; "Across the Street, Joe's Classical Delicatessen"; "Make Your Children Musical With Lucy's Toy Trumpets and Drums"; "Wagner Is Great, so is Goody-Goody Chocolate Almond Bar."

The Better Wagner

Two or three weeks ago in Cincinnati, Wagner programs of interest were given. Not that Wagner programs are not always of interest; they are. Those in Cincinnati, however, had an unusual aspect, indicating an attempt on the part of those by whom they were arranged to allow the less frequently heard Wagner excerpts to become familiar to music lovers who have rarely heard of operatic stage productions in this distinctively unoperatic land of ours.

The programs in question were given, one by Goossens and the Cincinnati Orchestra, the other by Ralph Leopold, whose name has become associated with Wagner transcriptions.

It will be recalled that some time ago an article appeared in these columns dealing with the matter of Wagner excerpts and advancing the opinion that the most familiar Wagner is not always the best Wagner. It was no doubt a similar trend of thought that led Goossens to select the excerpts presented on his Wagner program, and Leopold has frequently let it be known that in making his Wagner transcriptions he adheres as nearly as possible to the order of the music as it actually appears in the original score.

True, the purist may find that such excerpts lack form. Strictly speaking, they do. But that is all the worse for form, and the formalists. For formless or not, the music holds the attention, gives pleasure. The opening of *Rheingold*, the Alberich music, the Donner themes that lead to the Entrance of the Gods Into Walhalla, the Prelude to the second act of *Tristan*, with Brangäne's warning and the horns—innumerable passages of such positive and irresistible force that they give almost as great a thrill in the concert hall as when done with the glamor of scenic investiture—these should be heard far more often.

Perhaps Goossens realizes this because he received his first training as an opera conductor. He knows the scores intimately and thoroughly and from this

knowledge Cincinnati benefits. It was a mere coincidence that he and Leopold should be giving Wagner programs in Cincinnati during the same week, but it is hardly a coincidence that they, both being deep students of the Wagner music, should agree upon the manner in which it should be presented.

Closing the Mind

The New York Times gives praise to the "closed mind" in a recent editorial which terminates with the following pronunciamento:

By resolutely closing the mind to many of the whims and fantastic innovations which fill the air, one can the better leave it open for the unexpected truth, the novel interpretation, the new discovery, which inevitably reshape the thinking of one generation after another.

Unfortunately those who resolutely close the mind, do so to every new influence, whether it be a "whim or fantastic innovation" or "unexpected truth," and the majority of people refuse to open their minds to anything new, truth, or untruth, chiefly because they are too lazy to give themselves the trouble to become accustomed to the novel and untried.

From earliest times the world has steadfastly opposed change—the one apparent exception being change in feminine apparel—not because the change involves loss but simply because it involves the effort of habituation. In no field of human endeavor does this apply more persistently than in music. Many of the things considered best in one generation are those that an earlier generation most vigorously opposed. One would think that a change in the nature of tune were a crime, the addition of a new harmony an insult to intelligence, and the introduction of novel forms or unusual instruments unpardonable.

Present day modernism has seen a change of front to some extent. It is the "style" to cultivate superficial understanding of modern music and modern instrumental combinations. Yet few persons are willing to attend performances of modern music often enough to become intimately acquainted with it and to consider it a friend. Such music is rather something tolerated, like duty-visits to the poor, sick and needy.

Are we to suppose that modern music is heard so rarely because of the judgment of the public? Hardly, for the public has the Closed Mind par excellence. Nor are we better off concerning the verdict of the critics, for few of them have taken genuine pains to learn the modernistic idioms thoroughly, and to embrace every opportunity to hear modernistic works.

Unfortunately, too, the same is true of many artists. Whether it is that they are intent only upon pleasing their audiences or because such performers lack all curiosity, the fact remains that it is the exception rather than the rule for an artist of standing, especially one of the older generation, to take the trouble to introduce modernistic works.

Much is being done by a few conductors, artists, and societies, to help the composers of today, but generally the Closed Mind is the rule, whether modernistic music be a whim, a fantastic innovation or an unexpected truth.

That Notorious "Group"

Several song recitals entirely in the German language have been given recently in New York and much enjoyed.

The thought arises that the same idea might be applied also to other languages, particularly English, which happens to be the tongue of this country.

Song recitalists in America seem to feel that they must make public display of "diction" in three or four languages even though no one has told them to do it, and the polyglot presentation is understood by the large majority of listeners only when English appears. Sometimes even that is not understood.

There was a time when American and English songs (aside from oratorio excerpts) were chiefly hymns or banal ballads. That period has passed. Serious composers in both countries have written a number of songs worthy of being included in any vocal recital and any repertoire. Some of the Spanish, Russian and other continental songs constantly heard in our concert halls are not to be compared in serious content and musical quality with many vocal works by American composers.

It would be a good idea for some concert artist of the first class to give an entire recital in English (and preferably of American songs) not as a patriotic gesture but as the just due of a constantly growing band of composers whose merits are not sufficiently recognized. It is hardly fair to bunch them as a rule at the end of a program when the audience is tired and the critics have left the hall in order to rush their reviews to the newspapers and write, "the program concluded with a group in English."

Sidelights on Charpentier

It would be difficult to conceive a stranger character than that attributed to Gustave Charpentier by Marc Delmas in his biographical if not critical sketch recently published (in French) by the Librairie Delagrave, Paris, entitled *Gustave Charpentier et le Lyrisme Francais*.

Whatever one may think of it this strangely incomplete work is deemed authoritative by Charpentier himself, since there was enclosed with the review copy one of the composer's own visiting cards, and, in his own handwriting upon it, the words: "Marc Delmas—Cordial hommage."

Mr. Delmas, a personal friend of Charpentier, has the one idea to impress upon the world at large the latter's immortality. Not even Bach, Beethoven and Wagner have been more praised, than Charpentier in this glowing panegyric. He and all his works are made to spell perfection, and when partial failure must be explained away Mr. Delmas sees conspiracy standing as a vile barrier between his idol and universal acclaim.

When the early work, *La Vie de Poete*, composed during Charpentier's sojourn in Italy after winning the Prix de Rome, was first given in Paris—in '89, when the composer was twenty-nine years old—it was received with the usual acclaim that greets the native son. We are all familiar with it, and know how little it means, but Mr. Delmas still finds the work important and writes that he could only wish that it could be given as often as *The Damnation of Faust* and *Louise*, so that all the world might cry aloud its enthusiasm before this eternal masterpiece.

The story of Julien is still more significant of the manner of approach of Delmas toward his subject. *Louise* was performed for the first time in 1900 and was an immediate success, but thirteen years were to pass before *Julien* was heard. It, too, met with favor in a way, as will be seen from Mr. Delmas' comparative figures. The box office receipts of the first twenty performances at the Opera Comique of this and other successes of the period from 1896 to 1909 were: *Pelleas*—111,370 frs.; *La Boheme*—129,485 frs.; *Ariane et Barbe Bleue*—132,074 frs.; *Fortunio*—143,125 frs.; *Le Chemineau*—147,744 frs.; *Sapho*—149,769 frs.; *Louise*—158,806 frs.; *Butterfly*—160,408 frs.; *Don Juan*—162,682 frs.; *La Flute Enchante*—163,394 frs.; *Griselidis*—166,762 frs.; *Aphrodite*—173,291 frs.; *Julien*—175,858 frs.

These figures have here been placed in order, from the lowest, *Pelleas*, to the highest, *Julien*. Are we, then, to assume that *Pelleas* is the worst of the lot, and *Julien* the best? Alas for the logic of it, one encounters on this list a number of names of operas whose subsequent careers have most certainly not been glorious. Still others, such as *Louise*, *Butterfly* and *Boheme*, stand lower in the list than *Julien*, but have won lasting popularity.

Surprise does not follow then, to find Mr. Delmas calling *Louise* completely and entirely original. He tells that here for the first time the working girl is brought into the lyric drama: "La naissance d'un être nouveau au calendrier des grandes créations humaines!" (The birth of a new being in the calendar of great human creations.) Does our author forget *La Boheme*, with its scenes of love between an artist and a working girl? The opera was made from a French book by Murger, before 1895, first performed 1896, heard in Paris 1898.

Charpentier had started *Louise* in 1889, perhaps earlier. But the Murger work, *La Vie Boheme*, predates it many, many years. (Murger died in 1861.)

That Mr. Delmas should see fit to make these claims for his friend Charpentier is a pity, for Charpentier, at least in so far as *Louise* is concerned, does not need that sort of support. This opera has been a real success. Thirty years ago it was brought to America by Hammerstein, with Mary Garden in the title role, and has never since been absent from the repertoire of at least one of our Operas, chiefly Chicago. It was not given at the New York Metropolitan until 1920, but since that time seems to hold the boards fairly well. And the song, *Depuis le jour*, is almost too constantly on concert programs. It is said that Charpentier derives a living income from this source alone.

We gain some insight into the character of Charpentier by tracing his musical output. Even the names of his compositions are illuminative, in that they display a single trend, devotion to art and poetry. Also it seems that we are able to see the composer as personal hero in all of them.

He was born in 1860, went to the Paris Conservatory in 1879 when he was nineteen, won a harmony prize, in the class of Emile Pessard, in 1885 (age

twenty-five), entered the class of Massenet and won the Prix de Rome in 1887 when he was twenty-seven years old. The winning work was a cantata entitled *Didon*.

From the fall of '87 to the spring of '90 Charpentier was at the Villa Medicis, and there composed the *Vie de Poete*, his *Impressions d'Italie* and the first act of *Louise*. Later, in 1897, we find him doing *Le Couronnement de la Muse*, a work that has had many performances but has remained unpublished. It is a popular pageant, intended for "the people," and has apparently served its purpose. In 1913 *Julien* was performed, the work being a sequel to *Louise*, and after that . . . nothing. Plans, sketches filling a hundred books, trunks full of manuscripts, public announcements of works to be performed, but no actual results of which one is able to obtain definite information. So says Mr. Delmas. He enumerates some titles: *Marie, Daughter of Louise*; *Julie, a Roman Louise*; *Heliogabale*; *Orphée*; *Les Tranchées*; *La Relève*; *Le Permissionnaire*; *Le Relève dans la Boue*; *L'Idylle sous les Obus*; *Le Retour sous l'Arc de Triomphe*; *Munich* (a symphonic poem); *Le Vie Féérique* (for the films); *L'Amour au Faubourg* (announced by the Opera Comique for the season 1913-14).

What happened to the composer after the burst of energy displayed between '87 and '96, in which year *Louise* was completed? During that period he wrote nearly all his important works, if there are any important works except *Louise* and the *Impressions of Italy*. For a dozen years he was at work on *Julien*, but after that, what? True, he was a slow student, a slow writer, as Mr. Delmas points out, but even that does not account for his cessation of activity. Are we to seek the reasons in the conspiracies of which Mr. Delmas speaks? He says: "The theaters of New York, Prague, Brussels, Rouen, Nice, Marseilles, Nantes, Algiers, London, Milan and Leipzig had contracted to perform the opera (*Julien*). . . . It certainly seems that no lyric drama had ever had such a success. How, then, explain that, before July, 1914 (the beginning of the war) the majority of these theaters had cancelled the contracts made in 1913? Why, obedient, as we must assume, to a mysterious command, did the managers of these theaters repudiate their obligations, and why did the publisher, Eschig, release them? The only theaters that respected their contracts were Toulouse, Prague and New York. Everywhere the success was immense." *Julien* was given in New York in the season 1913-14, with Caruso and Farrar! and that was the end of it, so far as America is concerned.

But what was the mystery, the conspiracy? Probably nothing more than word-of-mouth information that reached the managers of the contracting theaters, and was found to differ very materially from the Parisian press reports and the evidence of gate receipts. It would not be the first time, nor will it be the last that such "conspiracies" occur.

And this brings us to a consideration of an important feature of Charpentier's character: his philosophic and socialistic views and activities. The libretto of *Louise* is autobiographical. *Louise* was a girl living in the Boulevard de Clichy, with whom Charpentier had a love affair in 1882, and in writing his libretto it was his intention to make it—like *The American Tragedy*—a violent arraignment of society and the social order which alone is to blame in his opinion for such unhappiness as the opera presents. We do not think of the opera in this light. The basis of the plot is too old a story to concern us, and some variation of it has been the joy of fiction writers from time immemorial.

But Charpentier took it seriously and later made the care of the common people his life work. He founded a conservatory (Mimi-Pinson) for the musical education of seamstresses, these birds of passage (Pinsons), by analogy, young people of infectious gaiety; he has taken active part in the "Fêtes du Peuple"—where he has directed his own compositions, especially the *Couronnement de la Muse*, a popular pageant; he was instrumental in the founding of a union of artists, of which he was elected honorary president, and assisted orchestra men when they went on strike; and finally he lives in the Boulevard de Rochechouart (No. 66) in the very center of the district of Paris known as Montmartre, where he can mingle with "the people" to his heart's content. We are told that he joins the crowd at noon when the workers leave their places of employment.

Mr. Delmas is fond of comparisons. He says that Charpentier introduced into his works a number of years before *Pelleas* harmonies as audacious as those of Debussy. In another place he says "Let us ad-

mire Saint-Saëns as much as he deserves, and render unto Caesar that which belongs to . . . Gustave Charpentier."

One wonders if the term "lyrisme" in the title of this book is not, to some degree, argumentative? The word is repeated so frequently in the text, and with such emphasis, that the impression is given that the author is opposed to those who do not write in what he conceives to be the "lyric" manner. He points out that Charpentier, "following the best French tradition," takes no interest in chamber music, and has never written a trio, quartet or sonata.

Much of the book—125 of the 175 pages—is devoted to descriptions of the music and reprints of press notices, all of them full of praise for Charpentier, with only brief mention of others.

There is little or nothing of what readers would like to know: how Charpentier has occupied his time during these past thirty years; what sort of family and social life he has; whether or not he teaches. The book gives no picture of the man. We are even informed that he has removed his beard, an amputation which has resulted in a complete change in his appearance; but the portrait of him which the book offers its readers shows him as he looked many years ago, with generous hair and beard, and flowing, voluminous tie.

On the whole, this new work on Charpentier seems to be more a gigantic "write-up" than a serious study to present Charpentier as he really is in relation to his own works and to musical art.

Juggernaut of Music

That radio would bring with it many by-products was to be expected. Electrically recorded programs are already extant and now a new organization has been started to record programs for isolated broadcasters who cannot be economically reached by wire line. The promoters also propose to provide small broadcasters of the New York area with part or all of their program requirements by wire lines from central studios. This is in line with economy and centralization.

The radio field evidently has taken a leaf from the chainstore system. One result of it might be what has been predicted from the beginning of radio—that a few musicians and artists would supply the world with their programs, and that others would starve.

On the other hand, similar fears were felt when the phonograph had its early development and exploitation. Such matters always adjust themselves and the most fitting methods, persons, and arrangements survive in the end. There is no real cause for practising musicians to be frightened. They will all be harp-playing angels long before machines do all the music making in the world. Let future generations of musicians do their own worrying.

Boy Wonders Never Cease

What is the mystery of San Francisco? We know that the Golden Gate is magnificent, that the giant trees in the neighboring forests are the world's wonders, that San Francisco Bay is beautiful, that earthquakes are impossible, big fires occasional, and that the climate is pleasant and refreshingly cool in summer. All that scarcely accounts for the fact that the best current crop of boy violinists comes from San Francisco. Yehudi Menuhin was from there, so was Ruggiero Ricci, and now that Pacific city sends Grischa Goluboff, nine-year-old violinist, who was soloist in New York this week with the National Orchestral Association.

What mysterious ozone, influence, or inspiration forms the connecting link between San Francisco and the infant fiddlers? We pause for an explanation from the always volatile champions of California and its blessings and advantages.

The Malignant Public

We are told (we don't believe it, but we are told) that America is getting rid of its taste for sensationalism and is taking to serious things. The sort of serious things is fairly indicated by a few lines culled from a single page of scare-head, black-type, theatrical advertising: "Terrific, Terrifying, Tremendous!" . . . "She was a pawn in a desperate game!" . . . "Screams the scarlet truth!" . . . "Outwitting desperate men and their dangerous women!"

You can find its counterpart on any page of the theatrical display. But does it prove anything? Perhaps (to contradict ourselves) it only proves that the theatrical producers are misjudging the public taste.

MUSICIANS MUST LEARN TO KNOW THE SPIRIT OF MODERN ART, CONTENDS HARRY CUMPSON

Native Composers' Champion Sees Danger in Commercialism

When the late Teresa Carreño remarked to Harry Cumpson that artists could be divided into two classes, those who stood outside the temple of art admiringly, and those who actually entered the portal and felt at home there, she set the young pianist on an entirely new train of thought.

Today Harry Cumpson is known as a champion of contemporary composition and composers; on every opportunity Cumpson has performed important new works, particularly those of American creators. At his

mere imitation, but posterity has a cruel way of showing up the pseudo and the second-rate.

"We find that the standard of judging good music is the same in the twentieth century as in the fifteenth century. Is the melodic line good? Is the counterpoint interesting? Is the harmony consistent with the whole? Is the form adequate? Is it spontaneous or labored? Is it repetitious and made up of formulae? When we try to find the answers to these questions, we are left to a knowledge of what constitutes vital music.

"First of all the creative musician must have the strong impulse which forces him to say what he wants to say as an individual. The interpretative artist must likewise exercise his own individuality, an individuality, however, which is based on a thorough knowledge and technic. The player's artistic training will fit him for the role of interpreter if he studies the construction of the composition and seeks to find the impulse behind it.

"However, if the performer merely wishes to force his technical accomplishments upon the composition, making it merely a vehicle for his personality, then music becomes a commercial objective rather than a spiritual experience. Fortunately, for the life of music, mechanical achievement is no longer amazing because in the last thirty years or so the scientific investigations into technic of piano have done much to open the field of performance to everybody who wishes to acquire technical proficiency." A. H.

Atlanta, Ga., Hopes for Real Symphony

Amateur Organization Arouses Enthusiasm of Music Lovers and Big Things Are Expected in the Future

ATLANTA, GA.—The Amateur Symphony Orchestra and Choral Society is predicted by Atlanta music lovers to be the beginning of a real symphony orchestra and choral society.

The amateur group was formed recently, having held its first meeting and rehearsal on the night of November 9, and so enthusiastic were the backers by the interest shown not only by members but by the music-going public that they immediately launched their plans for a firmly founded organization with the eventual goal a genuine symphony orchestra and choral society.

The orchestra already numbers thirty-eight pieces, with a number of advanced students seeking places.

Credit for the organization of this amateur group goes to Victor Kreighuber, G. Negri and Howard Smith. Their protégés rehearse under Walter Sheets, conductor of the orchestra, and Howard Schaffer, who directs the chorus.

An appreciative audience greeted the Don Cossacks on November 11 at the Auditorium officially opening Atlanta's fall concert season.

Among the distinguished guests was Jeanette Vreeland, who stopped at Atlanta to hear the Russian ensemble before proceeding to Wilmington, N. C., for an engagement.

The Georgia Chapter of the American Guild of Organists presented Mrs. Vivian

Clark, organist of the Peachtree Christian Church, in recital November 11. Mrs. Clark was assisted by members of the choir of that church; Mrs. James H. Whitten, contralto; Mrs. Hugh Adkins, soprano; John C. Painter, tenor, and Frank Charlton, baritone. Fine tonal coloring, balanced technique, and excellent registration were conspicuous in Mrs. Clark's playing. Notable was the toccata and fugue by Bach and the adagio from Mendelssohn's first sonata. Mrs. Whitten's remarkable range was evident in her solo, *My Heart Is Weary* (Thomas). *Gloria* (Mozart) and *Great Is Jehovah* (Schubert) were other outstanding features of this program.

When the Gordon String Quartet appeared here on the afternoon of November 22, in Wesley Memorial Auditorium, Atlanta music lovers had the opportunity to hear an organization which, though young in existence, ranks as one of the foremost chamber music ensembles. The concert was sponsored by the Atlanta Music Club and presented by the Civic Music Association. The quartet gave an interesting program before a capacity audience. J. F. F.

Orchestra Broadcast Cross Seas

Last Sunday afternoon the New York Philharmonic Orchestra Concert at the Metropolitan Opera House (Toscanini, conductor) was broadcast over the Columbia system, to France, Austria, Czechoslovakia and Hungary, by way of the British receiving stations at Cupar and Rugby. From there the relayed music went to London and in redistribution to Paris, Budapest, Prague, and Vienna. Reports received in New York confirmed the clarity of the transmission in Europe. It was the first time that such a symphonic project has been attempted from America.

Busch Soloist With Detroit Symphony

DETROIT, MICH.—Adolf Busch made his second American appearance as soloist with the Detroit Symphony Orchestra, November 19. The program comprised three numbers: the overture to Mozart's *Il Seraglio*; the fifth symphony of Beethoven, and the Brahms D major concerto.

The soloist gave to the Brahms music a

reading of stirring vitality. Technical brilliance and a musicianship genuine and virile marked his playing, and brought him the warm plaudits of audience, conductor and players.

Ossip Gabrilowitsch displayed his accustomed mastery of the orchestra players, and at the end of the Beethoven symphony received an ovation that matched that accorded the visitor. The popular conductor was recalled again and again to the platform to acknowledge the applause, which he shared with the orchestra. This program was repeated the following day. A. B.

Aid for Unemployed Musicians

Plan Proposed to Form Small Symphonic Units

A plan for aiding some of the 30,000 or more unemployed musicians in this country by the formation of symphonic units of forty-five to sixty players, which would at the same time spread a love of good music is proposed by Mrs. Hedi Katz, founder and director of the Music School of the Henry Street Settlement in New York City.

Mrs. Katz is already putting her plan into effect in that institution with three symphony concerts, to be conducted by Theophil Wendt and played by the New York City Symphony Orchestra, affiliated with the Radio City Symphony Orchestra. The dates are December 6, January 3, and February 7, and the subscription fee, probably the lowest in American musical history, is \$1 for the series.

According to Mrs. Katz's plan, the symphonic units could play in school auditoriums, armories, or other public halls, and make inexpensive tours within two hours' distance of large cities. A popular minimum fee of 25 to 50 cents for single tickets would, she estimates, cover costs and salaries. Monthly programs in public school assembly hours could be performed at a flat rate, as part of the musical education of the children. A Musicians' Unemployment Committee in each city could undertake the arrangements for these concerts.

Music students who have been forced to discontinue their studies could be helped to earn their tuition by supervising children's practice hours, Mrs. Katz also suggests.

the Seattle Symphony Orchestra has been accepted.

The Brahms Chorus of Philadelphia sings Mendelssohn's *Elijah*, December 9.

Albert Coates has recorded more Russian music.

Pietro Yon, organist, left for his annual concert tour of the West.

Richard Crooks, tenor, opened the Fritschy Night series in Kansas City.

Toscanini made his reappearance as head of the New York Philharmonic.

Geraldine Farrar retires from the concert stage.

Frederick Stock is appointed music director for the Chicago World's Fair.

St. Louis Symphony Orchestra premieres Alexandre Tansman's *Triptyque*.

Final accounting is made of the estate of Enrico Caruso.

Metropolitan Opera Company denies the report that Marinuzzi is coming.

Chicago Civic Opera resumes Massenet's *Herodiade*.

Musical Courier Readers

Universality

Boston, Mass.

To the Musical Courier:

Thank you for the weekly visits of the Musical Courier. Though I live in wonderful old Boston, I get such a kick out of reading about my brother-musicians in Portland, Ore., Atlanta, Denver, etc., etc. Properly organized music can live as nothing else can . . . I do so believe that.

Also, in these days of economic "rubato" I believe we need more and more light cheering music . . . the success of the old Gilbert and Sullivan things proves to me again that this is the vein that is perennial. Well, dear Musical Courier, let's pull together.

Ever so cordially yours,

SAMUEL RICHARDS GAINES.

Lily Pons Corrects Interviewer

To the Musical Courier:

There was a misunderstanding with my interviewer whose article appeared in the issue of November 14. The interviewer understood me to say that the opera Ildebrando di Pizetti, which was given in Buenos Aires, was not a success there. I wish to state that the opera was a great success and that the South Americans are great admirers of this composer. It had three performances during my stay in that city.

Yours sincerely,

LILY PONS.



Emanuel Eisenberg photo
HARRY CUMPSO

last recital in New York last year, for example, he gave the first public performance of Roy Harris' new piano sonata and this opus, now published, will be repeated by Cumpson at his coming Town Hall recital December 19.

"I often think of Mme. Carreño's words," said Cumpson, "for it seems of first importance to me that we must all live with art, and must be acquainted with the contemporary expression of our times.

"To keep this living contact we must be so sincerely interested in the art of music that we familiarize ourselves thoroughly with the characteristic harmonic, rhythmic, form and spirit idioms of every period of creation. Only when we have this knowledge shall we be able to evaluate and really enjoy either old or new music, or know whether an interpretative artist has offered us authentic interpretations.

"I am frequently asked, 'Do you like modern music?' Of course there is only one answer, and that is, I like good music. Let us remember that in every period there has been a vital new music conceived; also, that there has been pseudo new music written by pretenders who have used only the hollow shell which is the exterior characteristic of the new spirit in order to dress up their old ideas and their old materials. This pseudo-modernism explains, I believe, the confusion in many person's minds when they are called upon to evaluate new music. Music which is familiar to them or which is written in the style of the familiar they can accept. Perhaps they cannot tell the difference between the authentic and the



Chairman (music lover): "Just because we are discussing the lemon market, Mr. Truman, you don't have to hum the march from *Aida*. Would you mind changing to *Land Where the Citron Blooms*, from *Mignon*?"

Cavalleria Rusticana and L'Oracolo at Metropolitan

Double Bill Again Proves Popular—Boheme, Aida, Tannhaeuser, Madame Butterfly, L'Elisir d'Amore, La Forza del Destino Repeated—Sunday Concert Draws Large Audience

L'Oracolo and Cavalleria Rusticana, November 23

One of the popular double bill pairings of several seasons ago reappeared on this occasion and met with warm response from a large Monday night audience.

The libretto of L'Oracolo is based on a play called The Cat and the Cherub, by Chester Bailey Fernald (American), which deals with life in the former Chinese quarter of San Francisco. Camillo Zanoni adapted the text into Italian. Franco Leoni wrote the music. L'Oracolo is a compact and gripping little play and the score of Leoni has melody, good singing roles, and colorful orchestration.

Lucrezia Bori's limpid tones and fluent style are well suited in Leon's lyrical measures and she is a spicily pretty Chinese maiden. As her sweetheart, Armand Tokatyan makes the most of scant opportunities for the revealment of his singing art which has exceeding polish and appeal. Antonio Scotti, in the role of the villainous Chim Fen, does some rather raucous vocalism but acts with melodramatic force. Others in L'Oracolo were Tancred Pasero (Win Shee) Louis D'Angelo, Lyova Rosenthal (child), Henriette Wakefield and Giordano Bellezza.

Maria Jeritza in fine voice and intensive dramatic mood helped to lift Cavalleria Rusticana into stirring effect. Lauri Volpi sang a satisfactory Turiddu and Mario Basiola was a resonant and incisive Alfonso. Gladys Swarthout pleased the eye and the ear as Lola. Philine Falco did Lucia.

Vincenzo Bellezza conducted both performances.

Italian Foreign Minister Grandi and Mme. Grandi were in box. During the intermission, Dr. John H. Finley made a speech in behalf of New York's \$18,000,000 fund drive for the unemployed.

Bohème, November 25

Repetition of Puccini's tunefully fragrant and romantically storied Boheme again appealed with its love and lyricism, and in one of the best performances of that opera ever heard at the Metropolitan.

Lucrezia Bori, always a charming Mimi in appearance and action, sang with her customary dulcet voice and artistic delivery. Giovanni Martinelli is one of the most effective Rodolfo's to be encountered anywhere. He understands the ardor and tenderness of the role and both are in his vocalism as well as in his acting. Others in the cast were Nanette Guilford as Musetta and Giuseppe Danise as Marcello, aided in comedy and pathos by Leon Rothier, Claudio Frigerio, Paolo Ananian, Marek Windheim, Pompilio Malatesta and Carlo Cossia.

During one of the intermissions Otto H. Kahn made a stirring address pleading for the unemployed and urging helpfulness during the days of depression which Mr. Kahn characterized as a passing condition even though it is a grave emergency. He also referred to himself humorously as being among the "unemployed" in view of the fact that he is no longer chairman of the executive board of the Metropolitan.

Aida, November 26 (Matinee)

This first special matinee of the season brought forth spectacular Aida and its tunes. At the outset it should be recorded that Conductor Serafin's penetrating intelligence virtually re-creates the old Verdi opera. Un-

der his animated baton the score took on novel color and new splendor.

Despite a slight indisposition, beautiful and shapely Leonora Corona sang the title role with authority and appeal. She sang "through" a cold most expertly and again and again won resounding applause. Lauri Volpi was the Radames. The luscious, vibrant voice of Karin Branzell was again heard to lovely advantage in the part of Amneris. Six-foot Joseph Macpherson as the King looked regal and sang well. Danise did Amonasro with volcanic energy and resonant tones. The off-stage vocal passages of the Priestess were delivered by Aida Donnelly. Pinza encompassed a satisfactory Ramfis. Tedesco represented the Messenger. The dances were by Rita De Lepore and the corps, the familiar ballets being done with their usual stimulative effect.

Tannhaeuser, November 26

Wagner's opera of sacred and profane love was given its second performance of the season with the same protagonists who have already made the Metropolitan cast a memorable one: Maria Jeritza as Elisabeth; Elisabeth Ohms as Venus; Rudolf Laubenthal in the title role of Tannhäuser; Frederich Schorr, Wolfram; Ivar Andrézen, Landgraf Hermann; Louise Lerch, the Young Shepherd; and Hans Clemens, Arnold Gabor, Giordano Paltrinieri and James Wolfe in the parts of Walther, Biterolf, Heinrich and Reinmar respectively. Also one must not forget to mention the excellent Metropolitan chorus and the Three Graces in the Bacchanal, Misses Ogden, Rogge and Henkel.

The principals were in rare form and succeeded with the splendid collaboration of chorus and orchestra, in presenting a Tannhäuser notable for its general excellence of ensemble. Conductor Bodanzky always had the dramatic movement in control and made his orchestra sound especially alive in its coordination with the stage. Mr. Setti is to be commended for the soundful effectiveness of his chorus, both in the Pilgrim and Wartburg Festival Hall scenes.

Jeritza's Elisabeth is an apparition of dignity and gracious loveliness. Fire and tempo are in her performance. Most appealing was her superb singing in Elisabeth's Prayer, Act III.

Ohms gave a well-drawn conception; Laubenthal sang his Tannhäuser with customary intelligence, insight, clear enunciation, and musical penetration.

Madame Butterfly, November 27

Excellent in all respects was the performance of Puccini's Japanese-American opera, with Maria Mueller singing the title role engagingly and enacting with charm the role of the little Nipponese lady.

Frederick Jagel, the tenor, does the Pinkerton music especially well, his suave delivery of the lyrical measures and smooth high tones pleasing the listeners as much as his fervent acting and slim and graceful appearance, so effectively set off in the American naval uniform.

Antonio Scotti gave his customary polished Sharpless. Marie von Essen, as Suzuki, made a good impression. Phradie Wells, in the small role of Kate Pinkerton, made her one short scene count tellingly. Others in the cast were Messrs. Badia, Malatesta, Ananian, Quintina, and Picco. The conductor was Vincenzo Bellezza.

The opening concert also marked the first appearance as concertmaster of Frank Gittelson, a position which he is filling temporarily during the convalescence of J. C. van Hulsteyn. Mr. Gittelson is a former pupil of Leopold Auer and Carl Flesch. He has been soloist with orchestras in both Europe and America and is a member of the violin staff at the Peabody Conservatory. George Siemann is entering his second consecutive year as conductor of the Baltimore Symphony Orchestra.

Gesellschaft der Musikfreunde

Subscriptions received for the fund which the Musical Courier is raising to help the Vienna Gesellschaft der Musikfreunde in their endeavor to secure adequate and safe quarters for their priceless collection of musical manuscripts, letters, and instruments:

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No individual is authorized to solicit and receive money for the Musical Courier fund in aid of the Vienna Gesellschaft der Musikfreunde. Checks or money orders for that purpose are to be made out to the Musical Courier and sent to this paper.

Pittsburgh Musical Institute's December Affairs

Among the more important December affairs at the Pittsburgh Musical Institute are the Christmas program by the P. M. I. Chorus under the direction of Frank Kennedy on December 10; William H. Oetting's Karg-Elert recital on December 14; the first of the series of violin and piano recitals (December 15) by Gaylord Yost and Marian Clark Bollinger, and the two piano performance of Schubert's C major symphony by Dallmeyer Russell and Marian Clark Bollinger, with explanatory remarks by Charles N. Boyd, offered on December 1. Frank Kennedy will give a piano recital on December 12. The P. M. I. Orchestra of seventy-five players, directed by Charles N. Boyd, will be heard in concert soon after the New Year. John Austin Holland now has charge of the Ear Training classes in the Institute.

Heinrich Gebhard Soloist at N. E. Conservatory

Two concerts recently given by the New England Conservatory of Music, Wallace Goodrich, director, had as the soloist Heinrich Gebhard, pianist, who played the Symphony for Orchestra and Piano on a French Mountain Air by Vincent d'Indy. The second performance on November 17 was broadcast.

Mr. Gebhard, aside from his concert work, has classes at his own studio in Brookline, Mass., and teaches a special talent class which he holds at the New England Conservatory.

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Music Notes From Coast to Coast.

DENVER, COL. Mary Garden drew a large audience to the City Auditorium. The diva, superbly gowned and crowned with a coiffure of shimmering golden locks, made a most appealing stage appearance. The absence of scenery, costumes, orchestra and all other operatic appurtenances so intimately associated with Mary Garden, was overcome by her histrionic ability which made of each of her songs a drama in miniature. She was in good voice, and added numerous extras to the program which was greatly enjoyed by a delighted audience. Sanford Schlussel was a splendid accompanist, and gave variety to the program with two groups of piano solos. This was the first number in the Popular Concert Series under the management of Helen Teats.

Elmer Schoettle and Ruth Dyer, two recent additions to the local music colony, gave a delightful two-piano recital in the artistic surroundings of the Denver Art Museum. They played a Passacaglia by Bach; the Petite Suite of Debussy, and the Beethoven-Saint-Saëns Variations. There is a remarkable unity of tone and phrasing in the playing of these two young artists which is undoubtedly due to the fact that both are products of E. Robert Schmitz. Fully equipped with adequate technical facility guided by a fine sense of musical values, they gave a most satisfactory performance which was applauded by the audience.

The Civic Symphony Orchestra, under direction of its conductor, Horace E. Tureman, gave its first concert at the City Auditorium. A large audience received orchestral and conductor warmly and enjoyed their offerings. A finely balanced program was prepared by Mr. Tureman. Its backbone was Tschaikowsky's fifth symphony in E minor while the program was opened with Beethoven's overture to *Fidelio*. Both numbers received excellent readings and augured well for the rest of the season. The Garden of Fand, symphonic poem by Arnold Bax, supplied the modern element of the program. Its illusive character was finely portrayed and plainly demonstrated Mr. Tureman's sympathy with the modern school. Blanche La Fontaine Scott was the soloist, singing the mirror scene from *Massenet's Thais*.

Rudolf Ganz and the National Chamber Orchestra were presented by Robert Slack and Arthur M. Oberfelder at the Broadway Theater. Mr. Ganz is popular with Denver audiences as conductor and as pianist, and received a cordial reception. The program consisted of a finely contrasted mixture of popular classics and novelties unknown to Denver. Among the former was the overture to Saint-Saëns' *Yellow Princess*; Haydn's symphony in B flat major (*La Reine*) and Wagner's Siegfried Idyl. An idyl by Borowski; a scherzino by La Violette; *Im Mai* by Ganz and Ibert's *Diversissement* for chamber orchestra were also played. Mozart's concerto in E flat major for piano and orchestra was the high point of the program and gave Mr. Ganz an opportunity to show his art as pianist. He was compelled by the delighted audience to add several encores.

The Denver chapter of Pro Musica presented the Yashida Japanese Quintet in the ball room of the Brown Palace Hotel. A program of ancient and modern Japanese vocal and instrumental selections, the latter played on the shakuhachi, the koto, and the shamisen. The program was pleasantly varied with Japanese dances, all the performers being garbed in their native costumes.

A truly artistic feast was provided by the Slav-Oberfelder management with the presentation of Roland Hayes, negro tenor, at the City Auditorium. It is astonishing with what insight and understanding this artist interprets Italian, French, German, or English songs. The large audience demanded and received many extra numbers. Much credit is also due to Percival Parham, the tenor's accompanist.

PORTLAND, ORE. The Portland Symphony Orchestra, at its second Monday evening concert, offered Symphony No. 1 in C minor (Brahms); *Le Tombeau de Couperin* suite (Ravel), and three excerpts from the Damnation of Faust (Berlioz). Thanks to conductor Willem van Hoogstraten, the playing of the organization was of uniform excellence. Edouard Hurlmann, concertmaster, has been appointed assistant conductor of the orchestra, which numbers seventy-eight union musicians. Mrs. M. Donald Snencier, manager of the organization, has booked the following soloists: Rudolph Ganz, Percy Grainger, Georges Enesco, Mischa Levitski and Kavala Mitzel.

Steers Coman opened their thirty-first annual series of concerts, presenting Efrem Zimbalist. The violinist, who appeared in the Municipal Auditorium, featured two concertos—Bach's E major and Sibelius' D minor. Theodore Sidenberg officiated as accompanist. Briefly it was an evening of musical pleasure. Steers and Coman will also offer Mary Wigman, Paderewski, Myra

Hess, John Charles Thomas, Dusolina Giannini, the Kedroff Quartet and other attractions.

Recitals have been given at Reed College by Gordon Onstad, tenor; Hubert Sorenson, violinist; Michael Arenstein, cellist; Lucien E. Becker, organist; Ruth Lorraine Close, harpist, and William Robinson Boone, organist, all local artists.

The Whitman College Glee Club and Orchestra, of Walla Walla, Wash., gave a delightful concert in the Central Presbyterian Church. Howard E. Pratt directed.

Robert Garretson, piano pupil of Frances Strigel Burke, played at a recent meeting of the Linnton Lions Club, doing excellent work. J. R. O.

SYRACUSE, N. Y. Syracuse has been deluged with fine concerts during the past two weeks. The Syracuse Symphony Orchestra, under Vladimir Shavitch, opened its season with an all-Wagner program. The affair was well called a gala concert, as the hall was filled to capacity. Artistically, if not financially, this promises to be the finest season of the orchestra, as the playing of the first concert was far above the average set in previous years.

Olga Averino gave the first evening concert for the Morning Musicals. An artistic singer with a voice of fresh clear quality, Mme. Averino repeated the success which she had last year when she appeared at one of the morning concerts. The printing of the titles in English of two groups of songs and the singing of the songs in Russian occasioned some disappointment on the part of the audience. However, she was recalled repeatedly.

On November 11, the Morning Musicals offered its first local program. The principal performer was Kirk Ridge, a teacher of piano at the College of Fine Arts, Syracuse University. Mr. Ridge played a group of Chopin numbers and, with the orchestra, the Hungarian fantasia by Liszt. Mr. Ridge is a pianist of musical quality, beautiful tone, and good technical equipment. He was recalled several times and forced to give an encore. Fred Pariany, a student in the College of Fine Arts, played two movements of the Bruch violin concerto. Ruth Scott, contralto, and Florence Hartmann, soprano, each appeared in a group of songs.

The following evening the University Orchestra of seventy players, under the direction of Andre Polah, gave its first concert of the season. Arthur Hartmann, violinist and composer, appeared as conductor of three of his own compositions: *Timar, Idyll and Bacchanale* from his Impressions from the Balkans. With Mr. Hartmann conducting, Mr. Polah played Chausson's Poeme for violin and orchestra. Harold L. Butler, bass-baritone, sang *Le Tambour Major* from *Le Cid*. In addition to Mr. Hartmann's compositions, the orchestra played two movements from the Brahms Symphony No. 1; the overture to *Secrets of Suzanne* by Wolf-Ferrari, and *The Afternoon of a Faun* by Debussy. The present orchestra is by far the best the university has had. Mr. Hartmann, Mr. Polah, and Mr. Butler were recalled many times.

The Morning Musicals gave its second local program on November 18. In the afternoon, the advanced music students in the College of Fine Arts gave their second recital. In the evening Fritz Kreisler packed the Lincoln auditorium to its capacity. Three hundred seats were sold on the stage, and all the standing room allowable was sold. Mr. Kreisler not only gave an exceptionally fine program, but from beginning to end played it superbly. He was forced to repeat two numbers, and at the close gave a half-dozen encores, largely of his own popular transcriptions.

It has been a long time since Syracuse has had a good mixed quartet willing to devote itself to the singing of secular music. This fall the College of Fine Arts organized the Fine Arts Quartet with Helen Riddell Holcomb, soprano; Alma Cholet Wareham, contralto; Charles J. Holcomb, Jr., tenor, and Rolland H. Canfield, bass, which gave its first concert at the university, singing two groups of miscellaneous quartets and Liza Lehmann's cycle, *The Daisy Chain*. Made up of finely trained voices, this quartet should be most successful. The quartet is making arrangements to give concerts in towns surrounding Syracuse. H.B.

Szigeti a Judge in Violin Contest

Joseph Szigeti has accepted an invitation to act as a member of the violin jury in an international contest open to singers and violinists, which will be held in Vienna, June 5 to 19, 1932. The contest is sponsored by the Municipality and Festival Committee. As its purpose is the discovery of new talent, the contest is open to unknown artists, of either sex, under the age of thirty. Candidates may be of any nationality. Winners will receive prizes in money, scholarships for further study, or diplomas. It is planned to hold a second contest in

1933 which will include pianists and cellists. Further details can be had by writing to the Festival Committee, Messeplatz 1 (Messe Palast), Vienna VII.

While in Vienna next spring Mr. Szigeti is to appear as soloist with the Vienna Philharmonic Orchestra under Clemens Krauss, introducing a Liszt rhapsody for violin, written in 1868, which has recently been discovered and been orchestrated by Jeno Hubay. It is dedicated to Szigeti.

Foreign News In Brief

(Continued from page 8)

arine Goodson as its soloist in Mozart's A major piano concerto of whose hearing the Daily Telegraph (November 2) says, "As good a performance as I have ever heard. Such Mozart-playing is exceedingly rare." Sir Thomas Beecham engaged her to play the same work at the second of the Paris concerts which he and the L. S. O. will give in the French capital, December 12 and 13. J.

MOUSSORGSKY "PREMIERE"

Moscow.—At the Radio Theater there was the premiere of *Marriage*, an opera by Moussorgsky, of which he wrote only one act, in 1868. It was finished recently by the seventy-two-year-old composer, Ippolitoff Ivoroff, whose *Caucasian Sketches* are a Popular symphonic number. N.

POPULAR CONDUCTOR

GENOA.—Gaetano Bavagnoli (one time conductor at the Metropolitan Opera in New York) will lead the regular winter season (for the eighth time) at the Teatro Carlo Felice. E.

GUEST SINGERS BARRED

HAMBURG.—The Opera is not to close as was expected in view of financial troubles. However, no guest singers will be engaged for the present. Seat prices are reduced, the scale running from twenty-five cents to two dollars. D.

TOCH WRITES JAZZ

BERLIN.—The incidental music for *The Saint* from the United States (a play by Ilse Langner dealing with Mary Baker Eddy) was written by Ernst Toch. He mixes his score with touches of jazz. L.

MARTUCCI MEMORIALIZED

ROME.—The late Giuseppe Martucci (he died in Naples, 1909) was memorialized in a concert of his works at the Teatro Argentina, to celebrate the 75th anniversary of his birth. C. N.

MUNICH FESTIVAL OPERA

MUNICH.—Next summer the Festival season from July 18 to August 21 will present Meistersinger, the Ring cycle, Parsifal, Tannhäuser, Tristan and Isolde, and Marriage of Figaro, Magic Flute, Così fan Tutti, Don Giovanni, Idomeneo, and Abduction from the Seraglio of Mozart. A Strauss and Pfitzner week, August 23-28, promises Palestrina, The Heart, Salomé, and Rosenkavalier. T.

ARTISTIC GENEROSITY

BUDAPEST.—Owing to the need in the Hungarian capital and the difficulty of maintaining the normal value of Hungarian money, the foreign artists engaged to appear in Budapest this winter have announced their willingness not only to accept payment for their services partly in Hungarian cash and partly in the form of time drafts, but also to spend at least half their Hungarian earnings in that country. J.

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Los Angeles Acclaims Young New Yorker at Philharmonic Concert

Adele Marcus Plays Chopin Concerto—Carola Goya Delights Dance Fans
—Olga Steeb Symphony Soloist—Ovation for Grainger—
Plans Progressing for Another Opera Season

LOS ANGELES, CAL.—A young New Yorker, claimed by this city as her own, Adele Marcus, soloist in the F minor Chopin concerto, carried off the lion's share of honors at a recent Philharmonic Orchestra concert. Miss Marcus hails from the California Southland and it was here that she demonstrated definitely her pianistic calling when graduating into the artist-class via an annual competition for Hollywood Bowl soloists. Her return, after five years of absence, was greeted warmly. Hers is fine and easy technic and that naturalness of phrasing which bespeaks the inborn musician.

Dr. Rodzinski opened the concert with that epitome of romanticism, the Mendelssohn Midsummer Night's Dream overture. Mozart lovers enjoyed the G minor symphony and Liszt triumphed as ever in Les Preludes. That tone-poem constitutes more than historically memorable writing.

Thanks to Impresario Behmer dance-fans had "their day," or rather their evening. And a long evening it was before the final curtain was permitted to descend upon Carola Goya. Her program is as varied as a sight-seeing journey tour through the Iberian peninsula. She has temperament ad tempo, youth and seductiveness as well as that sanguine gayety which is so typical of her country. The student of musical folklore is well repaid because the repertoire affords an interesting survey of racial deviations of rhythm, time and melodic characteristics. How much Spain has inherited from the Moors was suggested also by the choice of costumes. To hear and see an artist in such a program brings home forcefully the wisdom of the English revival of folk-dancing, and the loss this country suffered when letting that form of native merriment die. Americans, with the exceptions of the Indians and the Negroes, have become so "civilized" that even their leisure time has become robotized and mechanized. The "national" jargon of present-day America, jazz, has taken the last flavor out of dance individuality which has still persisted to an extent where immigrants have formed something akin to colonies in certain states. Jazz has become the terpsichorean "brown gravy" which is served up nowadays with every "dish," on the ether and on the dance-floor—every thing "tastes alike."

America was well represented however on the week's concert schedule in the person of Frederic Dixon. Favorably remembered from his last appearance two seasons ago, this young American attracted an audience of a size for which some so-called "celebrities" would envy him. Dixon is a well equipped and a versatile player whether he occupies himself with the Brahms F minor sonata or the Cubana of De Falla or the Sunken Cathedral. He found the right moods also for MacDowell and Chopin. Dixon very definitely established contacts with his audience, as a pianist and as a musician who thinks historically, structurally and poetically. These thoughts he conveyed by way of short introductions, a trifle too didactic at times.

Good work was done also by the B'nai Brith Temple Oratorio Society under the direction of Edouard Nies-Berger, formerly of Chicago, an organ pupil of Albert Schweitzer in Strasbourg. While Nies-Berger conducted, Albert Tufts sat at the console. Edith Taylor Burns sang the soprano solo; Clemence Gifford, alto; Howard Swan, tenor and Fred MacPherson completing the quartet.

Approach of the Thanksgiving and Christmas holidays generally spurred the choral societies. John Smallman, founder-director of the A Capella Choir, which toured from coast to coast two years ago, has formed a junior oratorio body at the First Congregational Church. The adult choir is one of the best in the city. The Los Angeles Oratorio Society, which Mr. Smallman has led for fifteen years, is preparing a Christmas performance of Handel's Messiah, while rehearsals are under way also for Honegger's King David. This score has not been heard here as yet. Richard Keys Biggs, choirmaster of the principal Catholic Church in Hollywood, is making special holiday plans for a choir now brought up to forty select voices. Alexander Stewart continues his historic choir programs at the First Baptist Church. He has set a unique record for himself and his ensemble in performing rarely heard works of the last three centuries, while featuring generously contemporary Americans. He has brought the student choir of the University of Southern California to considerable estate, as evidenced last year during the premiere of Dr. George Liebling's Festival-Mass. It is a decided loss to the musical life of the Southland that so large

an alma mater had to discontinue even the small budget required by this organization.

Olga Steeb, the Philharmonic Orchestra under Artur Rodzinski and Ottorino Respighi shared honors at the third Philharmonic Orchestra concert. Miss Steeb, who had been abroad for the summer, has long been cherished as a pianist of far more than local eminence. She proved her talent more than a decade ago, when she played three concerti in one evening with the Berlin Philharmonic.

This week she introduced Respighi's Concerto in the Mixolydian Mode. It is a work, substantial enough to whittle three average concerti out of its symphonic bulk. Actually it is a triptych of tone-poems in which the piano occupies a predominant role, that of a sort of narrator. While not a concerto in the ordinary bravura sense, technically its demands match those of many a major work. Musically it is much more complex than the mere pianist's concerto. Digitally, musically and spiritually Miss Steeb achieved a feat the more remarkable, as she was given but five weeks time to prepare the difficult opus.

As the title implies, the Italian composer utilizes old church modes, especially the Mixolydian scale, though there are many passages which are distinctly influenced by Gregorian plain-chant, more so than in the Concerto Gregoriano for violin, or those tone-poems of the composer, in which he conjures up moods and historic scenes of his native Rome.

A long work, Respighi never falls from grace or good taste or spiritual earnestness. He waxes lyrical in distinctly secular episodes, which among others recall the full-moon silvered romantic atmosphere of the Mount Janiculum, in the Pines of Rome, and orchestrates with a passion for deeply saturated, luscious sound. He recalls the Muscovite concourse of chimes and bells, as only Rimsky-Korsakoff, Moussorgsky and Rachmaninoff have recaptured in music, and which only Rome can equal. He indulges in dance tunes dear to wandering Italian bagpipers, always to return to the clear sonorities and soaring serenity of ecclesiastic chants, grouping his orchestra antiphonally.

Only a pianist who is more than a virtuoso will be interested in the work. Only a conductor willing to share the lattrels of this complex score with a solo-artist will take it up. Miss Steeb and Dr. Rodzinski did superb team-work. So far, this Respighi premiere remains the climax of the new season.

Altogether the concert contained riches galore; the first symphony of Robert Schumann; the lovely Anacreon overture of Cherubini, who combines elements of Gluck's grave grace with the humor of Mozart, and the dazzlingly scored symphonic dance from Hans Herman Wetzler's opera, The Basque Venus. Both the Cherubini and the Wetzler works were new to Los Angeles. From an idiomatic viewpoint the latter was really not novel, for he repeats Wagner, Strauss, Ravel, and Stravinsky, though with much gusto.

Apropos of novelties, the Alpine symphony by Richard Strauss has been announced for the next pair of symphony concerts; interest is lively also regarding the appearance of eleven-year old Margaret Kuehne, a pupil of Alexander Roman, Auer method exponent.

Violin honors were won by Vera Barstow, whose program, sponsored by the Western Concert Artists' League, was climaxed with the Beethoven-Kreutzer sonata. Allan Watson, bass-baritone from Vancouver, B. C. shared the platform with her.

That this is a Grainger town was manifested indeed by way of applause when the Australian pianist returned here after an absence of two years. Since appearing here first in 1915, Grainger has been the most regular visitor among keyboard artists. His spell is as strong and individual as of yore; and his playing of Bach, Brahms, Chopin, of Americans, whom he never forgets to include, and of folk-song settings are charged with all too rare poesy and vitality.

Grainger is filling a number of engagements which bespeak his popularity as a composer and director. He is scheduled to conduct nine united choruses during the San Fernando Valley music festival, a community music event; on Thanksgiving Day he led a choir of 1,000 voices in works of his own at the Hollywood Bowl, and later he will participate in a triple-capacity of composer-pianist-director, when the John Smallman A Cappella choir holds forth. In between time he gives of himself in his inimitable way to composers, whose scores he reads and corrects and inspires struggling pianists, who see in him a father confessor. Few artists live their days more fully, less for themselves and yet he has always something left to give, if it is only an understanding word, or that smile of his.

Brief, if salutary record must be made also

of the recital played by Elizabeth O'Neil, associate teacher of Abby de Avirett, to whom she owes her training. This young pianist is well qualified to play and to expound pianistic lore. Hers was a finely balanced program, ranging from Bach to Kodaly.

Though echoes of the last season of the Los Angeles Grand Opera Association hardly have died away, work for the 1932 series already has been begun by David T. Babcock, president, and director-general Gaetano Merola. As foretold by your correspondent more than a month ago, the next

B. D. U.

season will take place in the Philharmonic Auditorium, which, with its 2,700 seats, is far more suitable for lyric drama than the Shrine Auditorium, a fraternal hall, holding 6,500 persons. Prediction of a longer season, twelve instead of nine performances, during two instead of three weeks, too, is borne out by recent and reliable inside information. And, third forecast regarding first appearances here in opera of Rosa Ponselle and Lily Pons are more than to materialize if both prime donne do not dwell too long abroad next summer.

San Francisco Likes Bem-Shorr-Bem Trio

First Concert of Series a Feature of the Week—Zimbalist Soloist With Symphony—Items of Interest

SAN FRANCISCO, CAL.—The most important musical event of the past week, was the first of the Bem-Shorr-Bem Trio's series of four concerts, which took place at Scottish Rite Hall. Although the audience was not as large as the occasion merited, it was a representative and unusually appreciative one. Composed of Lev Shorr, piano; Eugenia Bem, violin, and Stanislas Bem, cello, the trio is a decided asset to this community and it is to be hoped that as soon as the excellence of the organization is broadcast throughout local musical circles chamber music devotees will feel inclined to support the remaining concerts and the future activities of the trio assured.

Mozart's trio in C major; Richard Strauss' Sonata in E flat major and Brahms' trio in B major were the compositions presented. The Bem-Shorr-Bem Trio were in excellent form, with a thoroughly blended, combined tone of smooth, ingratiating quality and a unity of interpretation and performance. The Mozart was exquisitely played, and treated with delicacy.

Mrs. Bem and Mr. Shorr joined forces in the Strauss sonata and played it with a bold, vigorous style. They succeeded in portraying the beauty of the music. It was in the Brahms trio that Stanislas Bem's individual cello tone was most prominent.

Handel, Pizzetti and Brahms are slated for performance at the trio's next concert. The series is managed by Lulu J. Blumberg.

ZIMBALIST SCORES AS SOLOIST WITH SYMPHONY

There is no violinist who visits San Francisco that enjoys greater popularity than

does Efrem Zimbalist, who was heard in the Brahms concerto with the San Francisco Symphony Orchestra, Issay Dobrowen, conducting, in the Tivoli Opera House. Mr. Zimbalist is endowed with a noble tone; his technic is flawless; his style that of the born aristocrat. He was forced to come out six times at the conclusion of his performance and bow before a clamorous audience.

Krenek's Little Symphony, heard in America for the first time upon this occasion, was given a fine performance under the authoritative baton of Issay Dobrowen. The score is ingenious and it appealed strongly to the audience. It was in Mozart's G minor symphony that Dobrowen was heard at his best. Since he has been at the helm of the San Francisco Symphony, Mr. Dobrowen has manifested that he possesses substantial qualities as an interpreter and a technician of the orchestra. Dobrowen has a fine sense of discrimination in shading and a real appreciation of style—in fact, he is a stylist of distinction. The Mozart symphony delighted the audience by its freshness, elan, and minute detail.

ITEMS OF INTEREST

Mrs. Carroll Nicholson, vocal authority, and Elizabeth Simpson, piano pedagogue, presented Helen Gates Cochrane, soprano, and Mildred Hahmann Turner in a Recital Intime in the Drawing Room of the Sorosis Club. The many in attendance demonstrated their enjoyment of the program.

Pupils in the vocal, violin and piano departments of the San Francisco Conservatory

(Continued on page 36)

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ALBERT COATES RECORDS MORE RUSSIAN MUSIC

Borodin's Seldom Heard Second Symphony, Moussorgsky and Stravinsky Music Appear on Current Phonograph Disc Lists—Records by Sir Edward Elgar—Hallé Orchestra Plays Enigma Variations Under Harty

By RICHARD GILBERT

Letters and Questions should be addressed to the Phonograph Editor

Back in the old days when there was no Victor Junior Red Seal series, when imported recordings came out under a blue label, and orchestral music was recorded by a much depleted ensemble grouped about a restricted receiving horn, the name of Albert Coates, conductor, became known as the phonographic godfather to all that was rare in the field of recorded orchestral novelty. The most desultory examination of old catalogues, either H.M.V. or Victor (then a Talking Machine Company) revealed Albert Coates as being practically synonymous with symphonic registration.

Since the advent of electrical recording Coates has continued to direct the London Symphony Orchestra, of which he is one of the principal conductors, in a multitude of registrations of Wagner music drama excerpts and Russian music. We owe much to him for splendid and authoritative reading of Borodin, Moussorgsky, Rimsky-Korsakoff, Glazounoff, Tchaikowsky and the moderns: Stravinsky and Prokofieff.

Victor

The most recent of Albert Coates' phonographic endeavors is his highly commendable recording of Alexander Borodin's Symphony No. 2 in B minor, seldom heard nowadays in the concert hall but one of the pertinent landmarks of Russian symphonic music.

The symphony required seven years to compose. But it must be remembered that concurrently Borodin was devoting much time to scientific treatises on chemistry, as well as writing, in collaboration with Cui, Rimsky-Korsakoff and Moussorgsky, a ballet-opera entitled *Mlada*. The B minor symphony was first produced in St. Petersburg, 1877. It has been praised in superlative terms by many judges. Full of the essence of Russian folk music, it is also developed with a compelling intellectual power in the symphonic form. Rimsky-Korsakoff and Glazounoff edited the work eventually and removed many cumbersome spots of orchestration.

Coates' recording, with the London Symphony Orchestra, is complete and, as usual with most of his work before the microphone, the reproduction achieved is magnificent. Particularly does the scherzo, a movement of grotesque humor, register. Musically the work improves with each successive movement. There is much of Rimsky-Korsakoff in it, something of Tchaikowsky and, most amazing, a more than slight admiration of certain orchestral figures in Petrouchka. In works such as this, full of exuberance and elementary force, Coates is completely at home. Musical Masterpiece Set No. M113 (three 12-inch discs) is a valuable addition to Victor's album series.

* * *

An Albert Coates Stravinsky recording is an excerpt—Chinese March—from the Song of the Nightingale Suite (11160*). It will

*From the annual fall Special List of Distinctive Victor Imported Recordings. Will not be found in the usual December supplement.

be remembered that the Russian composer had begun work on this subject, text by S. Mitousloff after Andrensen, at Oustiloung in 1909, and that he was persuaded to drop it for L'Oiseau de Feu, which Diaghileff proposed presenting with his Russian Ballet. After Stravinsky had finished the work which first made him famous, he labored on Petrouchka and Le Sacre du Printemps, completing both before Le Rossignol's second and third acts were written at Clarennes in 1914. Three years later the composer took the symphonic interludes and marches of the lyric drama and made them into a symphonic poem for large orchestra—The Song of the Nightingale. The first performance was at Geneva in 1919.

The Chinese March is from the second act of the opera but was rescored for inclusion in the orchestral suite, which later version is used here. The march, as well as the other music from the second act section of Le Rossignol, is highly reminiscent of both L'Oiseau de Feu and Petrouchka. The fragment utilizes to a great extent the Oriental pentatonic scale. The spots of strident polyphony in the march are not far removed from the ridiculous moments of Le Sacre, yet for the most part one is reminded of Petrouchka. Note, especially, the experiments in timbre. This same preoccupation seems to attract Stravinsky again, after a period of contrapuntal pursuit, in the Capriccio and in the more recent Symphonie de Psalms.

As for the recording: Coates has his band under fine control; the various tone colors (and the march amounts to a virtuosic juxtaposition of instrumental timbres in a series of highly brilliant, kaleidoscopic patterns) come out with fidelity to the original; the volume is full—on the whole I do not think that this particular record could be bettered, either for interpretation or reproduction. The Chinese March is the first bit of Le Rossignol music to reach phonographic wax.

* * *

The Persian Dances from Khowantchina (Act 3) of Moussorgsky are splendidly performed by Coates, again with the London Symphony Orchestra. The arrangement, of course, is Rimsky-Korsakoff's. The music is not by far the finest from Khowantchina; has not the beauty of the Prelude (Dawn on the Moskva) for instance, but on account of its musical color and absorbing rhythms as well as regional inspiration this orchestral excerpt is a welcome addition to recorded Moussorgskiana. Again Coates' reading could not possibly be improved upon. No. 11135*.

* * *

Sir Edward Elgar and the Phonograph

Reader correspondence to the music editors of various metropolitan dailies regarding symphony program making usually suggests in lists of varying appeal the inclusion of the music—symphonies, concerti and suites—of Sir Edward Elgar, England's official musician laureate. Sir Edward's music has not been performed as frequently as its

all around excellence and general fine manners warrants. It is true that Toscanini resumed this composer's Introduction and Allegro for string quartet and string orchestra last year for the enjoyment of many listeners and has also displayed the Enigma Variations. The symphonies have not been heard at a Philharmonic concert for some time and yet they rank high among works composed in this classic form by living musicians.

The Elgar symphonies Nos. 1 and 2 (in A flat major, op. 55, and E flat major, op. 63) have fared better in the phonograph catalogue. Two H.M.V. albums enshrine the works, each played by the London Symphony Orchestra under the personal guidance of the composer. Beatrice Harrison and the New Symphony Orchestra (H.M.V. artists), also directed by Sir Edward Elgar, play the violoncello concerto, op. 85 (W. H. Squire and Hallé Orchestra under Sir Hamilton Harty do it for Columbia) and Albert Sammons, with the New Queen's Hall Orchestra conducted by Sir Henry J. Wood, plays the superb concerto in B minor for violin and orchestra, op. 63 (Columbia). In addition to these major works there are other Elgar recordings in both the H.M.V. and English Columbia catalogues. Of especial importance is the fine recording, now released in America, of the Variations on an Original Theme (Enigma), op. 36, by Sir Hamilton Harty and his brilliant Hallé Orchestra, Manchester.

* * *

Columbia

The fourteen variations require seven record sides; part eight utilizes Dream Children, op. 43, which, notwithstanding the association aroused by the title, is not of the saccharine and trite variety of Salut d'Amour, a mood of mawkishness the Elgar of lighter moments is apt to concoct.

The features of Masterworks Set No. 165 are the admirable reading of Harty and the uniform quality of faithful reproduction throughout the set. The Hallé Orchestra commands a beautiful string tone which the microphone has caught; the playing of the full orchestra is as clear as crystal, the bass prominent and the higher register playing altogether free from shrillness. No doubt the recording was made in Free Trade Hall, Manchester, the home of the Hallé organization.

The accompanying brochure describes the work simply and adequately, giving the necessary details regarding its composition and appellation.

* * *

Another record by the Hallé Orchestra to be found on this month's list is that of an orchestration of Liszt's Hungarian Rhapsody No. 12 (50310D). Hardly of ordinary musical worth the piece, nevertheless, serves to display some of the best recording I have come across. Strings, harp, woodwinds and brass, in occasional solo or group prominences, are uncommonly well presented and the full orchestra, when the music becomes noisy (as it often does), approaches an actual concert hearing. Even the acoustics of the hall assist in this rare illusion.

* * *

This company has imported Gabriel Pierné's reading, with the Concerts Colonne Orchestra, Paris, of Act 3 orchestral Die Meistersinger fragments: Prelude (Reverie of Hans Sachs); Entrance and Dance of the Apprentices, March of the Corporations. The original Odéon recordings are now to be had as Columbia Nos. G-67994D and G-67995D. The interpretation is literal and undistinguished; the orchestra plays the Tempo moderato di Valsero with a certain amount of verve, yet misses something of the lively spirit inherent in the movement. David's short lines, of course, are omitted. The strings of the orchestra, as displayed

MAKES NEW RECORDS

ALBERT COATES

has made a highly commendable recording of Borodin's Symphony No. 2 in B minor.

in the Prelude to Act 3, lack the much desired luminosity.

Muzio Heard by Wichita Civic Music Association

Claudia Muzio made a successful concert appearance last week in Wichita, Kan., under the auspices of the Civic Music Association. The diva was obliged to double her printed program with encores.

Following the Wichita concert, Mrs. R. M. Gouldner, president of the Civic Music Association, wired Dema E. Harshbarger, in Chicago, as follows: "Glorious Muzio. We love her. Concert perfect. Association thanks you."

Miss Harshbarger is the originator of the Civic Music plan and cooperated with local citizens in the establishment of the Wichita association.

Barbara Stoll Sings in Cedar Rapids, Iowa

Barbara Stoll, soprano, recently gave a recital at Coe College, Cedar Rapids, Iowa. Miss Stoll's program included German Lieder and French and English numbers, including Schubert's Margaret at the Spinning Wheel, Duparc's L'Invitation au Voyage, and Birthday Song (MacFayden). Karl von Ezerman was at the piano. The Cedar Rapids Evening Gazette and Republican called Miss Stoll "a gifted dramatic soprano with a voice of unusual richness and capacity for emotional expression." The same writer speaks of "the spirit of sincerity in approaching her work; the reality and significance of her emotional grasp, which often mounted to dramatic power; a certain firmness of purpose which preserved a serious attitude without destroying at any time the well balanced artistic flexibility which she maintained."

Phradie Wells and Ralph Wolfe in Recital

Phradie Wells, soprano, of the Metropolitan Opera Company, gave a joint concert with Ralph Wolfe, pianist, at Dickinson Seminary, Williamsport, Pa., on November 20.

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LO, THE POOR INDIAN—A GREAT DANCER

What the Modern Dancer Can Learn From Him, According to Jacques Cartier—Tamiris Gives a Recital—Ruth St. Denis Comes Downtown—A Choice of Recitals on Sunday

By RUTH SEINFEL

Letters and questions should be addressed to The Dance Editor

At Grand Central Art Gallery in New York for some time before it was opened to the general public on Monday, American graphic artists went to see a native art which some of them scarcely knew existed: the art of the American Indian, presented in a comprehensive collection for the first time in the Exposition of Indian Tribal Arts.

The painters and sculptors who came to the pre-view stood amazed at the vigor, the penetration, the economy of this work of our original inhabitants. They realized that they had much to learn from the vanishing American before he vanishes entirely, and it is safe to say that a good many of them have promptly set about learning it.

The artists' little voyage of rediscovery of the Indian might well be duplicated by dancers. The Indians are a dancing race, and their development of the graphic arts, which, according to an investigation by John Sloan, has influenced every modern European painter, is excelled by their development of the art of expressive movement.

This we gathered from a talk with Jacques Cartier, who is giving a program of Indian dances in connection with the exposition at the Booth Theatre on December 6. Mr. Cartier is only an adopted Indian (his grandfather came from France, his father was a Tennessean, his mother an Alabamian, and he himself was born on a Norwegian ship in the Indian-East-Ocean) but he spent periods amounting to two years among the Hopis, and he has been impelled by a consuming interest to return again and again to the reservations on the southwestern desert to study the chants and dances of that and other tribes.

The modern dancer, says Mr. Cartier, can learn from the Indian much the same qualities the painters have discovered. Indian dancing proceeds from within, emerging in a powerful current of expression which is all the more overwhelming because of its concentration in a single sharp intention. There is "no chewing of the scenery."

Mr. Cartier tries to present Indian dancing for white men in such a way that it may have the same meaning as it does for Indians. He has eliminated some of the more obscure symbolism, so clear to its creators, but so incomprehensible to palefaces, so that the dance may come forth unencumbered, with, he hopes, its full effectiveness.

However earnestly she reaches for the pure dance, Tamiris cannot forget her night club origins. This was once more evident in her first recital of the season at the Guild Theatre Sunday evening. A gift for showmanship is not a thing to despise, especially on the dance recital stage where it is so rare, but Tamiris is so over-endowed as to be defeated by her own talent.

Chapter and verse for this assertion are easy enough to find. The dance called *Dirge*, thoughtfully conceived and executed, is so effectively costumed that after the initial poignant picture the dance is all but lost in the distraction of watching its dress. *Maenad*, a new solo, may be a good dance, but because of its presentation it is hardly more than a revelation of the dancer's physical charms. *Eroica*, also new, shows the dancer's body in controlled and disciplined movement, entirely at variance with her uncontrollably attractive face.

And, for a climax, the elaborate group dance, *Mourning Ceremonial*, presented for the first time, is so thoroughly theatrical in costume and postures as to lose all semblance of dancing and become a series of meaningless pictures.

This is unfortunate, for Tamiris, who is both sincere and literate, reveals an admirable technic and proves, in moments of almost every dance and especially in the new Transition, that she is capable of purity of design and integrity of composition. Her dancing cries out for greater simplicity of setting, and for less emphasis on that pulchritude which is, oddly enough, almost her worst enemy as an artist.

Genevieve Pitot was competent at the piano, and an assortment of percussion and other instruments were played by Charles R. Chancer, John M. Waldman, Cornejo, and Jascha Gurewich.

* * *

Ruth St. Denis came down to Town Hall the other evening to present her theory of the dance, to plead for support of dancers who struggle for life while beneficent dollars are showered on musicians, and to demonstrate her art in three dances. It is a pleasure to report that Miss St. Denis's naught dancing is a highly enjoyable experience. Her Liebestraum is a relic of another epoch of the dance.

Miss St. Denis spoke eloquently of the

spiritual values of the dance, and suggested that the art might be accorded the same treatment as a religion. The Oriental philosophy that the body is divided into three parts, representing sense, emotion, and mind, provided an illustration of her theory of the dance, which should proceed, she declared, from the last of the three.

Someone should tell Miss St. Denis that Margaret Wallmann is not and has not for a long time been the best representative of Mary Wigman's teachings.

* * *

Matilda Naaman, the chief teacher of Tamiris's American School of the dance, staged the choreography for the dream scene in *Bloody Laughter*. Ernst Toller's play of revolt which is being presented by Maurice Schwartz.

* * *

Sunday, December 6, will be the biggest day so far in the season, with Martha Graham at the Martin Beck at 3:15 (*Primitive Mysteries*, *Primitive Canticles*, *Bacchanale*, and four new and promising dances on the program); and in the evening Jacques Cartier, Miriam Marmein at the President; Pauline Koner at the Guild, and Thamara Swirskaya in her studio.

* * *

The Princess Bederkhan, danseuse, who made her American debut last season, has been engaged to dance the roles of the Queen of Sheba, Scheherezade, and other ballets, at La Scala, Milan. Her first appearance will be on January 20.

St. Louis

(Continued from page 5)

never left in doubt as to the amount of power at his control. His singing of O Liebliche Wangen was superior to that of any of the other numbers which consisted of lighter pieces and included only one operatic aria, *La Rêve* from *Manon*.

The recital of Lawrence Tibbett, sponsored by the College Club, was given in a college setting and the idol of the evening was received with enthusiasm and applause. Performer and audience entered into festive spirit and the program itself was particularly apropos.

José Iturbi appeared in the second recital of the Principia Concert series at Howard Hall. The pianist offered a varied program which was lacking in any composition of major importance. Two Sonatinas (Scarlatti) were clearly executed with precision and smoothness. The Mozart sonata in B flat major, played next on the program, is even more noteworthy. Strict exclusion of emotional outbursts, unblemished execution, a flowing, even tone produced an interpretation of the score that is beyond criticism. The variations on a theme of Paganini (Brahms); Gnomenreigen (Liszt); La Campanella (Paganini-Liszt), the Arabesque (Schumann) and the Chopin etudes followed. Encores of Granados and de Falla were suitable to the performer's temperament and gave latitude to his inherent dash and vivacious swing. The Scarlatti and Mozart renditions remain as a sufficient statement of the unusual ability of Iturbi.

The opening of a triptych of chamber music concerts took place at Sheldon Memorial. The program was devoted exclusively to the works of Schumann. A string quartet composed of Joseph Faerber, Francis Jones, Herbert van den Burg and Max Steinle gave the Schumann quartet, op. 41, No. 1, as the opening number, and with Mrs. David Kriegshaber played the Piano quintette, op. 44. This choice of material was, for more than its legitimate share, responsible for the pleasure of the evening since the quartet lacked the proper and essential synchronous quality. A resulting roughness was undoubtedly accentuated by recurring rasping produced by the cellist. A cycle of Schumann songs from *Frauen-Liebe und Leben* was interposed between the playing of the quartet. Helen Traubel Carpenter sang competently though with coldness.

A second program of chamber music was given at the Chase Hotel. At this series especial emphasis is placed upon the selection of modern compositions. Georges Migot, French architect and essayist rather than musician or composer, was given a hearing through his *Divertissements Francais* for flute, harp and clarinet in alternating combinations. A sonata for violoncello and piano by Alexandre Tansman merits serious consideration, and a duet for flute and clarinet by Hector Villa-Lobos presented humorous thematic material. The most competent of

ferring was the quartet in F major by Vittorio Rieti. The ensemble played this quartet unusually well and ably brought out the clever harmonic treatment of the composer. The quartet at this concert presented the Schumann recital at Sheldon Memorial. In addition there were Graziella Pampari, harp; John F. Kiburz, flute; Rocco M. Zottarelli, clarinet.

A novelty in the form of a quintet for oboe, violin, viola, cello and piano by Theodore Dubois was given at a reception by the Alliance Francaise in honor of Vladimir Golschmann, conductor of the symphony orchestra, and Mrs. Golschmann. The ensemble was composed of Rene Corne, oboe; Louis Druzenyi, violin; Herbert Van den Berg, viola; Igor Geffen, cello, with Mrs. Edward Worcester, Jr., at the piano. N. W.

Eastman School Students Secure Positions

A number of students of the Eastman School of Music, Rochester, N. Y., have recently secured positions in the teaching field. The list includes:

Lorenzo Austin, supervisor of music, Gloucester City, N. J.; Harriett Barnum, violin, Ringling School of Art, Sarasota, Fla.; Florentine Dylewski, supervisor of music, Barnard Union School, Rochester, N. Y.; Genevieve Falk, piano studio, Rochester, N. Y.; Evelyn Greene, voice studio, Salamanca, N. Y.; David Howell, voice, Fredonia State Normal School, Fredonia, N. Y.; Dorothy Hunt, piano, Trinity College, Burlington, Vt.; Franklin Inglis, instructor in woodwind and brass, DePauw University and High School Bands and Orchestras, Greencastle, Ind.; Harry Kaulman, cantor and instructor, Temple Beth El, Buffalo, N. Y.; Howard Kubic, accompanying, New York City; Margaret Leonard, supervisor of music in

Keuka County, N. Y.; Kazu Nakaseko, instructor of music, Doshisha Girls' School, Kyoto, Japan; Harold Owen, director of music, School for Blind, Tucson, Ariz.; Bernice Sullivan, supervisor of music, Indian School, Wahpeton, N. D.; Marlys Schwarck, instructor in music department, Iowa State Teachers' College, Cedar Falls, Iowa; Doris E. Taylor, supervisor of music, Egg Harbor, N. J.; Russell Taylor, violin, Fredonia State Normal School, Fredonia, N. Y.; Thelma Waite, supervisor of music, New London, Conn.

Orloff Completes Tour of Holland

Nicolai Orloff, Russian pianist, recently completed a tour of Holland which included an extra recital in The Hague. He is re-engaged for another tour there next season. Between concerts in Holland Mr. Orloff gave a sold-out recital, October 26, in Riga, at the National Opera House. He is now concertizing in Great Britain, where he is scheduled for twenty-seven appearances including, as already announced, engagements as soloist with the Royal Philharmonic Society and at the Eastbourne Festival.

Legion of Honor for Schipa

The following cablegram was received from Paris under date of November 24, by Evans & Salter: "Tito Schipa scored a great triumph in his recital at the Paris Opera tonight and the Legion of Honor was conferred upon him by the French government."

Mr. and Mrs. Erich Kleiber Sail

Mr. and Mrs. Erich Kleiber sailed for Europe on the S.S. Albert Ballin on November 25. After a short vacation, Mr. Kleiber will resume his duties at the Berlin State Opera.

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December 5, 1931

MUSIC IN THE AIR

By Osbourne McConathy

(NBC Network, 3:00 P. M., E. S. T., Tuesday, December 8)

LESSON NO. 6

The sixth and last of the present series of Music in the Air will be broadcast over WJZ and associated stations on Tuesday afternoon, December 8, at 3 o'clock, Eastern Standard Time.

We have tried to emphasize the importance of continuing study under a personal teacher or in a piano class. We have endeavored to help bring teachers and pupils together and to encourage a revival of piano playing.

Through the courtesy of the Musical Courier, I have given weekly outlines of my radio lessons. I wish to make clear to piano teachers just how I present these first steps in piano playing over the air, and how I try to encourage my radio pupils to go further with their studies.

The outline of next Tuesday's lesson follows:

1. Situation. The radio pupils have covered the following work in the first five broadcasts of the series: (a) Five songs were taught, in the keys of C, G, and F. (b) The notation was studied in treble and bass staves. (c) The pupils were encouraged to invent variations covering the whole range of the piano keyboard as a first step in musical invention. (d) The songs were transposed from one key to another. (e) The time element of the notation was studied, based on scanning the poem. (f) The tonic and dominant seventh chords were



ILLUSTRATION FOR LESSON NO. 6

learned in the three keys. (g) Tommy Tinker's Dog and the Traffic Cop were studied, as given on the chart and also with

melody and chords inverted. (h) Pupils were assigned a creative experience in harmonizing Music Everywhere, Robin, and Pretty River, with the tonic and dominant seventh chords.

2. Review. (a) The melody of The Traffic Cop is reviewed, first right hand and then left hand. (b) The progression, I-V7-I, in the key of F, is practiced; then The Traffic Cop is played with accompaniment of chords in left hand; the melody and chords are inverted.

3. The New Lesson. (a) The new song, No. 6, Lullaby, is studied from the notation, and the melody played by right hand and then by left hand. (b) The progression, I-V7-I, is practiced in the key of C, and then the Lullaby is played with an accompaniment. Melody and chords are inverted. (c) The pupils are shown how to play a chord in two hands as accompaniment for singing. The chord is played in the right hand and the bass note in the left hand.

4. Assignment. (a) The pupils, without assistance, work out the melody and chords of No. 7, Old Singing Game. (b) It is

suggested that they go to some musical person, preferably a piano teacher, and play this selection. (c) They are then to write to me, telling me how successful they were in this test of their work in the Music in the Air radio piano course.

5. Piano Recital. A brief recital of simple compositions by a great composer, with a few descriptive comments.

6. Conclusion. A few words of encouragement, urging the pupils to take the test and then to continue studying with a personal teacher or in a piano class.

The response to Music in the Air has been most gratifying. Just how much this experiment has played in the recent revival of interest in piano playing it is impossible to say. I do know from unquestionable sources, however, that more pianos are being sold and more pupils are studying the piano than was the case a year ago. It seems to me that this is a favorable time for piano teachers to increase their activities. Thousands of people are interested in the piano because of their success in

(Continued on page 42)

KEYS TO HAPPINESS

By Sigmund Spaeth

(NBC Network, 11:30 A.M., E.S.T., Saturday, December 12)

LESSON NO. 6

Happiness is simply to stimulate the average person, young or old, to try to make some pleasant sounds at the keyboard, by way of musical self-expression, and if the simplicity of this approach succeeds in such



ILLUSTRATION FOR LESSON NO. 6

encouragement, then it is hoped that the musical enthusiast will go to a good local teacher and really begin to learn something about the piano.

Meanwhile, however, everyone can have a grand time experimenting with just these few chords at the keyboard. And if any musical expert thinks that Keys to Happiness may be too simple and easy for any intelligent person, let him check up on the actual musical knowledge of the average radio listener.

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Remarks

The thousands of listeners to this piano-play program will be given a chance to accompany Good-night, Ladies with these three chords, perhaps playing the refrain also in waltz time, so if they want to be ahead of their companions by December 12, they might as well practice these chords immediately. There are lots of other good tunes that require no more accompaniment than this, including America; Auld Lang Syne; Comin' Thro' the Rye; Aloha Oe; There's Music in the Air; Listen to the Mocking Bird and Turkey in the Straw.

Obviously it cannot be claimed that with the equipment of these few chords one is actually able to play the piano. It is not even argued that piano-playing can be taught by radio. The object of Keys to

Dale Smith, British Baritone, to Come to United States

Broadcasting is different in Great Britain. It is significant that the British Broadcasting Corporation has developed a great many serious artists, as well as artists of a lighter calibre. The career of Dale Smith well il-



DALE SMITH

lustrates this difference in broadcasting methods. Inasmuch as the English baritone will visit the United States next fall, it may prove interesting to cite his history, for he is a true child of broadcasting.

A native of Manchester, Dale Smith was the first singer approached by the Manchester station of the then infant British Broadcasting Corporation. He was already firmly established in the north of England but his fame was not widespread. Smith was engaged for a series of six song recitals. Smith was engaged for a series of six song recitals. In this series he broadcast one hundred and seventy songs, comprising old and modern English, folk songs and German lieder.

Soon after, Smith was summoned hastily to London. It seemed that a prominent singer was unable to fill an engagement to broadcast a half-hour recital of English songs from the London station. The baritone happened to be on his holiday in France at the moment but he had with him a copy of Arthur Somervell's *Maud Cycle* and other English songs, so he was able to prepare himself and jump into the breach. Next morning he was approached by the official of the British Broadcasting Corporation and advised to make his residence in London.

Dale Smith has since become one of the most widely heard singers in England, not only over the air, but also with concert audiences.

Toronto Symphony Honors Memory of Dr. von Kunits

The Toronto Symphony Orchestra, Toronto, Canada, at its concert of October 27, honored the memory of its late conductor, Luigi von Kunits. The program opened with the playing of the national anthem, after which the audience was requested to remain standing in silence for a few moments, in tribute to Dr. von Kunits. The funeral march from Beethoven's *Eroica* Symphony was then played, the listeners restraining from applause. The printed programs included a page bearing the picture of Dr. von Kunits, and an appreciation from the orchestra, which read in part: "The members of the Toronto Symphony Orchestra deeply mourn the loss of their conductor. For nine years they had played under his baton and, so playing, had learnt to admire him as an artist, to love him as a man." There were also booklets containing a poem by the Rev. James C. Hodgins, read by him at the funeral service of Dr. von Kunits; a short biographical sketch by Augustus Bridle, music critic of the *Toronto Star*, and an appreciation by Norman Wilks, pianist.

Press Praise for Hughes Two-Piano Playing

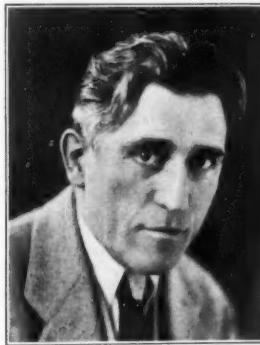
Edwin and Jewel Bethany Hughes were heard in a program of two-piano music in New York on November 7 by an audience that almost completely filled Town Hall. As is their usual custom, these artists presented a program consisting of authentic two-piano compositions, consisting entirely of original works, with one setting by the composer himself, Chabrier, of his orchestral rhapsodie, *España*. The New York press was unanimous in its praise of the performance. The Sun wrote, "These two talented artists always draw a good audience and their programs can be depended on to contain inter-

esting items. Their performance was musically and rich in tone and in balance between the two instruments. Their playing of the seldom heard Hollaender variations on a theme by Schubert was especially agreeable in clarity and melodic continuity. The audience was most responsive." The Staats-Zeitung said, "The well-known piano team, Edwin and Jewel Bethany Hughes, devoted their Town Hall program to a list of rarely heard two-piano compositions. Their playing was, as always, a model of sympathetic co-ordination and fine discipline both rhythmically and dynamically. The two members of combination know well how to give their playing the stamp of temperament, held within the bounds of artistic elegance. Their interpretations show expressiveness of line and rhythmic fluency, and give eloquent witness of the splendid individual schooling of the players. The exceedingly enthusiastic audience compelled the artist pair to add various extra numbers." The Herald Tribune found the Hollaender variations "performed with obvious affection," remarking also on the "technical capability, musicianship and spontaneity" of the performance. The Telegram noted the "interesting Hughes recitals of music for two pianos," and the Post the "enthusiastic and discriminating audience."

Seagle's Work Resumed in New York

The Oscar Seagle studios in New York City are again in full swing for the winter season. Last summer's colony at Schroon Lake was one of the largest in its history. Prominent Seagle artists and teachers attended during the four months. Every available space was occupied by students and artists, so much so that the buildings are being enlarged for next summer.

In connection with the colony itself, the Seagles also plan to devote the "Farm House" to young people, from the age of fourteen through the college years, who want to lead camp life, under the chaperonage of



OSCAR SEAGLE

Mrs. Thomas Selman. If desired these youngsters may study sight singing as an asset to glee club work in school in addition to diction and languages. They may also be admitted to the Seagle class lessons in voice, without being obligated to study privately with Mr. Seagle. If later, they wish to specialize on voice work they may make arrangements for such work. Last summer several college girls formed the nucleus of this annex to the colony, and next season already promises a large enrollment.

Schroon Lake is an ideal summer place for work or play, which is proved by the number of Seagle students who return year after year.

Many of the Seagle artists have begun the season with flying colors. The following are in Charles L. Wagner's *Boccaccio* which opened recently at the New Yorker Theater: Floyd Townsley, Claire Booher, Murray Kendrick, Fred Jencks, Roland Lash and Jessie Griggs. Nate Wagner has been singing in Niki, Carlton Gauld, who has had a career abroad, is a recent addition to the Metropolitan Opera Company. Sonia Shanova is again with the Chicago Civic Opera and Julia Peters is singing in concert. Frank Hart is a member of the London Singers. Other Seagle artists are engaged in concert, opera and light opera, as well as occupying positions on the music faculties of universities.

Hill and Pattison on Next Sandusky Civic Music Program

Barre Hill, baritone of the Chicago Civic Opera, and Lee Pattison, pianist, will appear in joint recital before the Sandusky, O., Civic Music Association on February 11, and the Chicago Little Symphony Orchestra has been engaged for a performance in April. These concerts make a total of three concerts for the Sandusky Association, the first having been presented by Coe Glade, contralto of the Chicago Civic Opera.

The Civic Music Association, which was established by local citizens of prominence

with the assistance of Dema E. Harshbarger, and the Civic Concert Service, Inc., gives its concerts in the high school auditorium for members only.

Branscombe Compositions Enjoyed

Gena Branscombe was at the piano for a recital of her songs given by Alexander Kisselburgh, baritone, at the AWA Clubhouse, New York, on November 15. The program consisted of By St. Lawrence Water; I Send My Heart up to Thee; At the Postern Gate; I Bring You Heartsease; Krishna, and There's a Woman Like a Dewdrop. On the previous Sunday the Chinese program in the same auditorium listed two numbers by Miss Branscombe—There Was a King of Liang, Charlotte Stewart, soloist; and My Fatherland, with Miss Branscombe, director, Bertha Van den Berg at the piano, and Gena Tenney at the Chinese drum.

On December 6, in the ballroom of the Plaza Hotel, the New York Matinee Musicale offers a new work by Miss Branscombe for women's voices and chamber ensemble.

Copeland for Carnegie Hall, New York

George Copeland gives a recital in Carnegie Hall, New York, December 15, his only appearance in this auditorium this season. The pianist will play for the first time a work by an unknown composer of the sixteenth century which he secured from the archives of the Paris Opera, as well as modern Spanish compositions by Pahissa, Buxo and Samper. At the close of his American concert season Mr. Copeland will make an extended tour of Europe and South America.

Vreeland for Boston

Jeanette Vreeland, who concluded her recent southern tour with a recital in Wilmington, N. C., November 13, has been engaged as soloist with the Harvard Glee Club for their concert in Symphony Hall, Boston, December 13. The soprano sings in Fall River, Mass., on December 11, and in Hartford, Conn., December 14.

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CATHERINE GERTRUD BIRD, 103 E. 10th Street, Detroit, Mich., June 15.

JEAN WARREN CARRICK, 160 E. 68th Street, Portland, Oregon, June 8; Chicago, Ill., July 24; San Francisco; Los Angeles; New York.

DORA A. CHASE, 44 Gates Ave., Brooklyn, N. Y.; 76 East 79th St., New York City.

ADDA EDDY, 136 W. Sandusky Ave., Bellefontaine, O.; Cincinnati; Toledo; Indianapolis, Ind.; Buffalo, N. Y.; Pasadena, Calif.

BEATRICE S. EIKEL, Kidd Key College, Sherman, Texas, June 1.

IDA GARDNER, 17 East 6th Street, Tulsa, Okla., June 8.

GLADYS MARSLIS GLENN, Amarillo Piano Conservatory, Amarillo, Tex., June 8; Colorado Springs, Colorado, July 27; Mexico City (in Spanish) 1932.

FLORENCE GRASLE CAREY, Michigan State Institute of Music, Lansing, Mich.

HARRIET BACON MACDONALD, 6010 Belmont Ave., Dallas, Tex.; 1422 Battery St., Little Rock, Ark.; 13434 Detroit Ave., Cleveland, O.

MRS. WESLEY PORTER MASON, College of Music and Arts, Dallas, Texas; Wichita, Kans.; 0320 Wadsworth Blvd., Chicago.

MRS. LAUD GERMAN PHIPPIN, 3304 Potomac Ave., Dallas, Tex., June 6; 1115 Grant Street, Denver, Colorado, July 27.

ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., June 15; also Jan. and Nov. each year.

VIRGINIA RYAN, 76 East 79th Street, New York City, June 15.

STELLA H. SEYMOUR, 1419 S. St. Mary St., San Antonio, Tex., June 15.

CAROLINE D. THOMAS, 1220 Lee St., Charleston, West Va., June 8.

GERTRUD THOMPSON, 508 West Coal Ave., Albuquerque, N. M., June 1; Phoenix, Arizona, upon arrangement.

MRS. H. R. WATKINS, 124 E. 11th St., Oklahoma City, Okla., June 1 and July 15th.

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Tcherepnin Is Guest With Boston Symphony Orchestra

Two of the Russian Composer's Works Heard for First Time Anywhere, and Others New to Local Audiences—Plans for New Concert Series Announced—Noted Artists Give Programs

BOSTON, MASS.—Nikolai Nikolaievitch Tcherepnin, Russian composer and conductor, was guest at the Boston Symphony Orchestra concerts of November 27 and 28, leading this organization in the performance of several of his works. For the first time anywhere were heard Eight Miniatures, After a Russian Illustrated Alphabet, and a prelude, In Memory of Rimsky-Korsakoff. Preceding these pieces was Enchanted Kingdom, a charming short tone-poem, based on a Russian folk tale, and this work, too, was new to Boston as far as the writer is aware. Most delightful were the Miniatures (of which there are ten in all, though only eight were played for some reason). They had caprice and whimsy, poesy and occasional irony. The orchestration and harmonic scheme were advanced Rimsky, say, early Stravinsky. (Tcherepnin was a pupil of Rimsky-Korsakoff.) After this engaging material the prelude sounded inflated, bombastic. The two Rimsky-Korsakoff themes employed were submerged in a welter of din.

The distinguished Russian was well received by a Friday matinee audience. He shared the program with Koussevitzky, who led the orchestra previously in excellent performances of the Coriolanus Overture and the Fourth Symphony (Beethoven).

The Symphony Orchestra also opened its series of Tuesday afternoon concerts on November 24 with a program composed half or Wagner's music, and the other half of Strauss. An audience that filled Symphony Hall was demonstratively appreciative.

There were six other public musical events during the week and they were crowded into three days. One of them was not a concert but a dance recital, Hans Wiener appearing at the Repertory Theater on November 24, with the assistance of Otto Asherman, Miriam Blecher and a group. Another was a charity concert the preceding Sunday evening at Symphony Hall, enlisting the services, among others, of Cantor Josef Rosenblatt; Hans Ebell, pianist, and Mischa Tulin, who played solos on the Theremin.

NOTABLE PIANISTS

There were two notable piano recitals. Jesus Maria Sanroma, youthful Boston pianist with the experience of a veteran, performed to a large audience in Symphony Hall on Sunday afternoon. Among the reasons for his brilliant reception was a remarkable and courageous program, which included the recently discovered Six German Dances of Schubert; Sonata in A major (Mozart); Humoreske (Schumann), and seven modernist works, two of which had not been performed in America, while two others were new to Boston. There was also a curiosity, Sitges, Theme and Variations by Susan Godoy, ten-year-old pupil of Sanroma. Aside from the Mozart sonata, of which the first movement was hurried and not clear, and with the further qualification that for some minutes our attention was distracted by another concert in the neighboring Jordan Hall, Sanroma played as a brilliant virtuoso and master musician. Especially well played were the modern compositions, in the performance of which Sanroma has not been surpassed in Boston.

Unreserved praise can readily be allotted to Jan Smetterlin, who played in Jordan Hall on Tuesday evening before an insatiable audience. Of the numbers of his program, which listed a sonata in F major (Mozart); Paganini Variations (Brahms); six pieces by Chopin and four by modern composers, it would be difficult to single any one out as surpassing the others in performance. Throughout the concert Smetterlin was a master musician and artist, perfectly confident of his ability to say what he had to say without a thought of mechanical diffi-

culties. Because of the immense canvas covered by the Brahms Variations, Smetterlin's magnificent performance of this work will remain longest in the memory.

STAVAR HAJA HAS SUCCESSFUL DEBUT
The concert by Stavar Haja, tenor, making his debut at Jordan Hall on Sunday afternoon, was a pleasant surprise, and the writer regretted inability to hear the entire program. Those who came to hear remained to cheer, for this man has a beautiful tenor voice, with excellent singing technic and easy and natural style. The voice was dynamically adequate for operatic arias as well as less pretentious songs. Haja has much to learn about such fundamentals as time and rhythm, but he is a born singer. On this score he is the most promising newcomer in years of concerts at Jordan Hall. His singing was the more remarkable since he was hindered, rather than helped, by his accompanist.

Finally, there was a song recital at Jordan Hall on Monday evening, by Vera Keane, Boston contralto, in memory of the late Dr. George L. Dwyer, a distinguished vocal teacher here before his unfortunate demise earlier in the year. To a fashionable audience that included many musicians Miss Keane, who has been heard here on other occasions, delivered songs and arias in Italian, French, German and English.

PLANS FOR NEW CONCERT SERIES

A fresh announcement adds details and some definiteness to the series of concerts for the unemployed planned for the huge Boston Garden. Reinold Werenrath will be the soloist at the inaugural program. An orchestra of 105 musicians, known as the Civic Symphony Orchestra, will form the groundwork. This orchestra, which will be made up largely of the People's Symphony Orchestra, with the addition of perhaps fifty men, will be led for the most part by Thompson Stone, but it is stated that Serge Koussevitzky will conduct the opening number at the first concert and that Walter Damrosch will be guest conductor at another.

Despite the auspices of the series, which has the forceful backing of Mayor James M. Curley and of the Women's Civic Federation, the conscientious chronicler is bound to report skepticism as to whether the plan will mature in its entirety. At the popular prices, which are to be charged, enormous audiences will be necessary in order to show a profit for charity's sake. Such important details have been overlooked, apparently, as the fact that there is already in existence here an organization known as the Civic Symphony Orchestra, made up of amateur musicians, and conducted by Joseph Wagner. None the less the project is important enough to enlist an attentive watchfulness.

CHAMBER ORCHESTRA ACTIVE

Martha Baird was soloist with the Boston Chamber Orchestra, led by Nicolas Slonimsky, in one of the concerts of the Smith College Club at Fitchburg, Mass., on December 1. Miss Baird played the D minor piano concerto (Haydn) expertly and a group by Chopin, with poetic finesse, while the orchestra played, among other things, a group of four by Mr. Slonimsky's piano pieces, arranged for chamber orchestra. On the afternoon preceding the concert Mr. Slonimsky addressed the Club on The Three-Dimensional Continuum of Music. Among Mr. Slonimsky's recent engagements have been an appearance with his orchestra at St. Paul's School in Concord, N. H., and another as conductor of the initial concert of the Women's Little Symphony at Keene, N. H.

Gertrude Ehrhart, soprano, appears as soloist with the Symphonie Francaise in the Worcester (Mass.) Art Museum series. This orchestra is led by Abdon Laus, and is made up entirely of musicians who have captured first prizes at the Paris Conservatoire.

M. S.

Atwater Kent Audition Winners Announced

The winners of the Northeastern District Auditions of the Atwater Kent radio contest were heard in New York City on Monday, November 23, at the National Broadcasting studios over WEAF when thirty contestants representing fifteen states appeared as follows:

First—J. Alden Edkin, Massachusetts, No. 26, singing Il Lacerato Spirito and Saida Knox, New Jersey, No. 25, Ah Mon Fils.

Second—Dolly Smith, New Hampshire, No. 13, Ave Maria, and James Blackstone,

Grace Davis Northrup, soprano soloist and vocal pedagogue, is receiving congratulations upon the success of her pupil, Ronald Graham, bass-baritone, who won the Northern California audition in the Atwater Kent contest. Graham, just twenty years old, has received his entire vocal instruction with Mrs. Northrup.

Eastern Pennsylvania, No. 2, Vision Fugitive.

Third—Winifred Cecil, Eastern New York, No. 27, singing Pace, Pace Mio Dio and Raymond Heatherton, Eastern New York, No. 22, The Trumpeter.

Keith McLeod was manager of the broadcasting arrangements and the New York City judges included: Yeatman Griffith, chairman of the judges' committee, Louise Homer, Florence Macbeth, George Ferguson, Frederick Jagel, Victor Harris, Harold V. Milligan and Herman Schaad.

The first place winners, Miss Knox and Mr. Edkin, will compete in the National Finals December 13 at 9:15 over WEAF.

San Francisco

(Continued from page 31)

tory of Music were heard in an informal recital at the Conservatory.

Rigoletto, in miniature, was given by Alberto Terrasi and his California Opera Company in Scottish Rite Hall. Besides Terrasi, who interpreted the role of the Jester, the company includes Josephine Tumminia, soprano; Vincenzo Ceccarelli, tenor; Nona Campbell, contralto; John Teel, bass and Olga Baroni, soprano. Augusto Serantoni conducted. A large and friendly audience listened with pleasure to the fine efforts of the participants.

Allan Bier, pianist, was heard in a recital at the California Club. He displayed qualities of intelligence and musicianship in compositions of Scarlatti-Bach, Debussy, Chopin and Beethoven, and won the hearty approval of a distinguished audience.

ABAS STRING QUARTET GIVES FIRST CONCERT OF SEASON

A notable chamber music concert was given in the Community Theatre by the Abas String Quartet, consisting of Nathan Abas, first violin; William Wolski, second violin; Nathan Firestone, viola, and Flori Gough Shorr, cello. The assisting artist was Charles Cooper, pianist, who joined the quartet in a brilliant presentation of Dvorak's piano quintet. This performance of the Abas String Quartet afforded a large audience an evening of refreshing music. Zoltan Kodaly's Quartet, op. 10, and Ernest Bloch's Night, Alpestre and Tongataboo were interpreted in a living, vivid manner. Dvorak's quintet is seldom heard in such a stylistically pure performance.

MYRTLE CLAIRE DONNELLY SINGS FOR SAN FRANCISCO MUSICAL CLUB

The San Francisco Musical Club featured Myrtle Claire Donnelly, soprano, as the guest artist at its concert which took place in the Community Theatre. Members of the club and their guests listened with genuine pleasure to Miss Donnelly's singing of classic airs and a group of German Lieder. Miss Donnelly is a singer of intelligence and expressive capacity. The quality of tone was clear, while marked interpretative ability showed acquaintance with style. Sharing the program with her were Zylpha Allen, pianist; Elizabeth Hackett, contralto, and Mildred Johnson McClure, violinist. Opal Hiller and Mrs. Marc Latham were the efficient accompanists.

ITALIAN MUSIC PRESENTED AT POP CONCERT

Subscribers to the San Francisco Symphony Orchestra Pop Concerts, who gathered in the Tivoli Opera House, heard Issay Dobrowen interpret a program devoted entirely to Italian music. Marie Montana, who created an excellent impression when she appeared with the orchestra several weeks ago in the Municipal Symphony Concert, was the soloist, and won another signal success.

The program opened with Rossini's Overture to The Barber of Seville, and ended with the same composer's overture to William Tell. The playing of Vivaldi's concerto in A minor, wherein the violin solos were played by Nathan Abas and Lajos Fenster; viola solos by Jascha Weissei and the cello solos by Willem Dehe was eloquently rich in tone and clear in finely proportioned outline. Another number which made a hit with the audience was Sinigaglia's Piemontese Dances. These are orchestrated with great skill and imagination. They have that vitality, charm and color which afford untold pleasure.

Miss Montana's contributions to the program were Mi chiamano Mimi from Puccini's La Boheme; Eben? Ne andro lontana, from Catalani's La Wally, and the Bird Song from Leoncavallo's I Pagliacci. Marie Montana's interpretations showed intellect, temperament, and a marvelous capacity for expressing diversified emotions. Her performance won unstinted approval from the audience.

Grace Davis Northrup, soprano soloist and vocal pedagogue, is receiving congratulations upon the success of her pupil, Ronald Graham, bass-baritone, who won the Northern California audition in the Atwater Kent contest. Graham, just twenty years old, has received his entire vocal instruction with Mrs. Northrup.

C. H. A.

STUDIO NOTES

ADELAIDE GESCHEIDT

Augusta Newitt, contralto, pupil of Adelaide Gescheidt, was presented by the Art Center of the Oranges at Hotel Suburban, East Orange, N. J., on November 2, singing songs by Bononcini, Paradies, Curran, Kramer and Rummel. She displayed the wide range of her voice to advantage in the artistry of her singing. Miss Newitt is soloist of the First Church of Christ, Scientist, Orange, N. J., Walter E. Schilberrass-baritone, another of Miss Gescheidt's pupils, was soloist at a concert given at the Alexander Avenue Baptist Church, New York, on November 13, and November 22. He sang in the cantata, Ruth (Gaul), presented by the Clinton Avenue Presbyterian Church of Newark, N. J., and on December 16 will appear as soloist with the Downtown Glee Club, in Carnegie Hall, New York. He is also baritone soloist in Old Trinity Church, New York City. F. W. R.

ALBERTO JONAS

Two Alberto Jonas artist pupils, Jessie Wolfe Lipphardt and Marguerite Eddy, recently have been active. Mrs. Lipphardt, located in Ohio and teaching a large private class of pupils, appeared in concert as soloist with the Chamber Music Society of Ohio. Mrs. Lipphardt is president of the Ferry Club.

Miss Eddy recently gave a recital in Cortland, Ohio. She is one of Mr. Jonas' assistants and is to appear in recital in New York.

LA FORGE-BERUMEN

The fifth of the present series of radio programs by the La Forge-Berumen studios of New York was broadcast on November 19 over WABC. Repeating her work of a few weeks ago, Mary Tippett, soprano, gave pleasure with her voice and art. Miss Tippett opened the program with two arias from Mozart's Marriage of Figaro, and later sang the Mad Scene from Lucia di Lammermoor. Frank La Forge, her teacher, played the piano accompaniments. Edna North, pupil of Ernesto Berumen, interpreted piano numbers. Miss North, an experienced piano performer, revealed facile technic, musical understanding, and interpretative ability.

M. S.

GRACE MARCELLA LIDDANE

In her vocal studio in Amsterdam, N. Y., Grace Marcella Liddane is preparing an operetta, to be presented in that city next month. Miss Liddane is soloist at the Church of Our Lady of Sorrows, Corona, L. I. Her Amsterdam artist-pupil, Marjorie Jennings, prize-winner in the district contest of the National Federation of Women's Clubs, last season, appeared as soloist at the Verdi Club of New York.

WESLEY G. SONTAG

Wesley G. Sontag gave a studio musicale and tea, November 15, for Etta Hamilton Morris, Mary Ledgerwood and Lorraine Berringer, contraltos; Jeannette Comoroda, soprano, and Constance Eisenberg, pianist, shared an interesting program, the composer at the piano. December 27 Mr. Sontag plans a similar affair. His Bach Suite arranged for String Orchestra has just been issued.

MRS. WOOD STEWART

Allie Ronka, soprano from Mrs. Wood Stewart's studio, has been engaged as soloist for the Bergen Baptist Church, Jersey City, N. J. Miss Ronka will appear with the Finnish Mixed Choir in Brooklyn, N. Y., on November 28 in a program of Finnish music.

Allie Ronka, soprano, and Mildred Kreuder, contralto, artist-pupils of Mrs. Wood Stewart's studio, have been engaged for a performance of The Messiah at the Greenville, S. C., Woman's College.

Guy Maier to Conduct Children's Music Festival

Thirty boys and girls from the Children's Chorus of the Henry Street Settlement Music School will assist in the Children's Music Festival which is to be held under the direction of Guy Maier at the Barbizon-Plaza, New York, December 29, 30, 31 and January 1. Bob and Ted Maier, sons of Guy Maier, aged five and six, are to appear as soloists, playing songs of which they are the composers.

Rosalie Housman Will Lecture

Rosalie Housman announces a series of eighteen talks on musical subjects to be given on Wednesday and Thursday mornings at eleven, and Friday afternoons at three, beginning January 13, 14 and 15. These musical lectures, which will be given in Miss Housman's studio, are in three groups, six in each group. The first group is entitled Personalities; the second, Significant Dates; the third, Modern Music.

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Seattle's Orchestra to Be Continued Under New Leader

Announcement Made by President of Symphony Board
Although Successor to Conductor Karl Krueger Has Not
Been Decided Upon—Audience Enjoys Recent Mozart
Program—Many Other Concerts Attract

SEATTLE, WASH.—The third subscription concert of the regular symphony season was given at the Metropolitan theatre, and was devoted almost entirely to Mozart. To hear conductor Karl Krueger interpret Mozart is to have a keen sense of pleasure in the minute detail of his work. The symphony in E flat Major was given a performance which was practically perfect. Although his audiences expect fine performances, this symphony was exceptionally satisfying.

The soloist of the evening, Giles Gilbert, appeared in the popular Mozart D minor concerto. And here again Mr. Krueger deserves special commendation for his sensitive accompaniment. The romanza of the concerto was the outstanding movement for Mr. Giles to show his musicianship and understanding of Mozart qualities.

Edward Elgar's Enigma Variations were chosen to conclude the program. In these Mr. Krueger prefaced most of the variations with explanatory remarks. Announcement was made at this performance that this is to be Mr. Krueger's last season in Seattle. Just what the fate of this splendid orchestra is to be in the future is yet an uncertainty, although we have the assurance from Reginald Parsons, president of the symphony board, that the orchestra will be continued.

The second Sunday afternoon popular concert was devoted entirely to Shakespearean music. Selections from Mendelssohn's incidental music for A Midsummer Night's Dream were the opening numbers. Then followed the Strauss tone poem Macbeth, new to Seattle audiences, yet favorably received. The Berlioz Queen Mab scherzo from Romeo and Juliet was also given hearing, and at a tempo which was breath taking, while the Tchaikowsky overture-fantasy, Hamlet, was used to conclude the program.

The third Sunday afternoon was titled Music of Men, Cities, and Countries, and if one may judge by its reception, was the most popular of the concerts thus far. Mr. Krueger's interpretations of such numbers as the

Strauss waltzes, Tales from the Vienna Woods, were so enthusiastically received that not until two encores, the Boccherini Minuet and the Weber Invitation to the Dance were given, would the audience leave. Modern compositions on the afternoon program included the Ibert Ports of Call, and three selections from that virile suite by Sibelius, King Christian II. This latter work was a further revelation of the genius of Sibelius, who is becoming more familiar to Seattle audiences. This concert was closed with the Capriccio Espagnole of Rimsky-Korsakoff.

NOTES

Efrem Zimbalist was presented, under the auspices of the Ladies Musical Club.

Paul Engberg, baritone, recently returned from several years study in Europe, was presented in concert at the Olympic Hotel. His program was devoted almost entirely to Italian and German songs, among which the Am Meer of Schubert, and Gerard's monologue from Andrea Chenier were outstanding. Mr. Engberg's voice is pleasing and his musicianship satisfying. Myron Jacobson accompanied.

Activities at the Cornish School lately have included several recitals of more than passing interest. The Meremblum Quartet, composed of students from the class of Peter Meremblum, gave a program November 6. An unusual demonstration of Dalcroze Eurythmics for students of grammar school age was given November 7, under the direction of Kathleen Ortman, of England, and now a Cornish School faculty member. Myron Jacobson and Berthe Poncy were heard in one of their popular two piano recitals recently, and a goodly number of student recitals have been given.

The Seattle Chapter of Pro Musica sponsored the appearance of the Yoshida Trio, from Japan, as the opening concert of their musical season. This trio played Japanese music, ancient and modern, delightfully, and Mitsumi Bando also assisted in several dance interpretations. J. H.

Obituary

(Continued from page 5)

the visits of the San Carlo Opera Company, which devoted three weeks each season to Philadelphia performances. He was secretary and treasurer of the opera association which sponsors the Philadelphia Grand Opera Company. From 1925 to 1926 Mr. Hammer managed La Scala Opera Company, which was headed by Francisco Pelosi.

Mr. and Mrs. Hammer had returned less than two months ago from a European tour in the interests of the Philadelphia Grand Opera Company. For the purpose of recruiting new talent and to study modern European opera and its presentation, they visited Paris, Berlin, Cologne, Dresden, Munich, Vienna, Warsaw, Rome, Milan, Brussels and other music centers.

Besides his operatic affiliations, Mr. Hammer had been for twelve years secretary and treasurer of the Northwestern Lumber Company.

He is survived by his wife, the former Kathryn Cecil O'Gorman of New York, and by a brother. Mr. and Mrs. Hammer were married in June, 1924.

LEONORA BRAHAM

Leonora Braham, original Yum-Yum in the Mikado, died in London on November 23, at the age of seventy-eight.

She made her debut in London in 1874, and played in the premiere performance of Gilbert and Sullivan's Mikado in 1885. Her first New York appearance was made in Princess Toto in 1879 and she later played the principal roles in Iolanthe, The Sorcerer, and Ruddigore. She toured with Lily Langtry, and made her farewell appearances in America in 1912.

DR. JOHN HYATT BREWER

Dr. John Hyatt Brewer, organist and composer, died at the Caledonia Hospital, Brooklyn, on November 30. He was seventy-five years old.

Born in Brooklyn, he studied singing with Dudley Buck, Sr., and at the age of sixteen became the organist at City Park Chapel (New York) and also the Clinton Avenue Congregational Church. He was then appointed organist of the Lafayette Avenue Presbyterian Church in Brooklyn, which post he held at the time of his death. Last spring 250 of Dr. Brewer's colleagues tendered him a testimonial dinner in celebration of his fiftieth anniversary as organist of the church.

He was a charter member of the Apollo Club of Brooklyn, in which he served as ac-

companist from 1877 to 1903, later becoming its conductor. He resigned in 1928.

Dr. Brewer was one of the founders of the American Guild of Organists in 1896, and was elected a Fellow in 1902 and Warden from 1905 to 1908. In 1916 he received the degree of Doctor of Music from New York University.

More than 200 compositions by Dr. Brewer have been published. They include sacred duets, quartets, anthems and songs and also music for the organ and stringed instruments. He is survived by his widow.

JOHN J. HATTSTAEDT

John James Hattstaedt, founder and president of the American Conservatory for the past forty-six years, died at his home in Chicago after an illness of two months. He was seventy-nine years old.

Mr. Hattstaedt was born in Monroe, Mich., in 1851 and studied music in Boston and also in Germany under private instructors. He settled in Detroit in 1870 where he taught music, and also taught in St. Louis for a short time previous to his going to Chicago, where he taught at the Chicago Musical College from 1875 to 1886.

In 1887 he founded the American Conservatory of Music which has grown steadily and at the present time accommodates 3,000 pupils. Many teachers and distinguished artists are graduates of the school.

Mr. Hattstaedt was a member of the Music Teachers' National Association and the National Association of Schools of Music.

He is survived by his widow, a son, John R. Hattstaedt and a daughter, Mrs. Comer Winters.

ROMEO GORNO

Romeo Gorno, teacher of piano at the Cincinnati College of Music for the past forty years, died at his home in that city on November 28 after a short illness.

Mr. Gorno was born in Cremona, Italy, and went to Cincinnati about forty-five years ago, where he was a member of the Cincinnati Symphony Orchestra.

He is survived by his widow, two brothers who are both members of the College of Music faculty, and a sister who is a nun in Italy. He was sixty years old.

ROSE A. AGOSTINI

Rose Avalone Agostini, wife of Giuseppe Agostini, operatic tenor, died at her home in Philadelphia on November 23 after a prolonged illness. She was forty-six years old, and is survived by her husband, two sons and four brothers and sisters.

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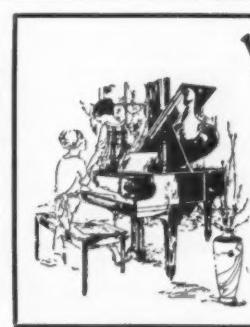
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Paul Lemay Conducts Minneapolis Symphony

Takes Place of Henri Verbrugghen Who Suffers Slight Illness—Ormandy Directs Later Concert—Interesting Programs Offered by Recitalists

MINNEAPOLIS, MINN.—Henri Verbrugghen, regular conductor of the Minneapolis Symphony, is ill, and present indications are that he will not return to his post in December as reported. He had Heldenleben of Strauss under rehearsal when he was forced to rest, and Paul Lemay, assistant conductor, carried on with the planned program for the second concert of the Symphony Series. Mr. Lemay was given encouraging support by his fellow musicians and recognition by a friendly audience. The overture to A Midsummer Night's Dream by Mendelssohn was deftly and lightly played. Haydn's symphony in D major was given, a rather uninteresting first Minneapolis performance. The Heldenleben yielded richer results for both conductor and orchestra, and for the concertmaster, Harold Ayres, who played the incidental solos with fine tone and style. Mr. Lemay was in command firmly, effectively and led the band to an achievement of genuine worth. Both merited the ovation at the close of the concert.

Galli-Curci appeared in recital at the Minneapolis Auditorium under the management of Mrs. Carlyle Scott. This huge building with a seating capacity of nearly ten thousand is not an ideal recital hall, though one hears more than he sees. Fully five thousand persons enjoyed the program which offered songs and arias from early to present times, the florid music, Lo, Here the Gentle Lark and the Shadow Song gaining the greatest favor. Encores were smilingly granted, and loudly acclaimed. Dances used to end with Home, Sweet Home, and it appears that Galli-Curci finds the song useful to indicate the hour of departure. Homer Samuels played three piano solos and the accompaniments, while Raymond Williams offered flute obligatos to two songs.

Eugene Ormandy was engaged as guest conductor for the third symphony concert. The name was not known here, but it is now. Conducting without stand or score Ormandy presented the overture to Egmont by Beethoven; Polka and Fugue from the opera Schwanda the Bagpiper, by Weinberger, and Symphony No. 4 by Tchaikovsky. There sat the same men. The platforms were missing, all were on one level. The second violins had been moved beside the first section, and the cellos were on the extreme right, the basses also on the right. These changes could not make the difference. They might weld the tone into a more coherent one, but the flame that forged the magic was Ormandy. Solemn concert patrons exploded into vehement applause. Again and again Ormandy returned to bow his appreciation, to point to the orchestra, but the men were also applauding him.

Add to this the singing by Elisabeth Schumann of songs by Strauss, Morgen and Staendchen, and the aria L'Amico saro costante by Mozart. One can easily understand how an audience might be stirred, even jarred from its usual concert behaviour. So it was.

The next evening Elisabeth Schumann gave a recital of German songs in the Music Hall Auditorium at the University. Students of the department of music and members of the orchestra were guests. The numbers presented might be called a list of the German songs every singer should know. Schubert, Schumann, Strauss, Carl Alwin at the piano was an integral part of every song.

The first Pop concert of the season was given by the Minneapolis Symphony Orchestra in Northrop Auditorium. Again Ormandy conducted. A large audience gathered to hear Dvorak, (the Carneval Overture, and the New World Symphony), and Wagner Overtures to The Flying Dutchman, Die Meistersinger, and the Ride of the Valkyries.

The second evening concert of the Schubert Club, St. Paul, Peoples Church, introduced the Polish pianist, Jan Smeterlin to the Twin Cities. The F major sonata of Mozart and the B minor sonata of Chopin were the large works presented. The Mozart was without a flaw or exaggeration. The Chopin sonata together with the Mazurka in B minor, and four seldom heard etudes revealed a player whose lyric emphasis flashed another facet of the Polish composer. Modern pieces by Szymanski, Albeniz and Debussy completed the program which gave unusual pleasure to the large audience.

E. G. K.

Ohio F. of M. C. to Convene in Cleveland

The Ohio Federation of Music Clubs, Mrs. Stillman-Kelley, president, will hold its 1932 spring convention in Cleveland, April 7, 8,

and 9. These dates have been chosen in order that Federation delegates may attend certain concerts and sessions of the Music Supervisors National Conference, which will be held in Cleveland at that time. State Junior Contests will be featured at Cleveland. Choral groups from the Senior Club Division of the Ohio Federation will again meet, singing in a massed chorus on the last day of the meeting.

Oberlin Conservatory Items

Three artist recitals and an extra concert on the Artist Course have passed by in the steady march of the fall season.

The Cleveland Orchestra opened the series on October 27, in one of the most successful programs they have ever given in Oberlin. It included the No. 3 Overture to Leonore, by Beethoven; the Brahms Variations on a Theme by Haydn; Till Eulenspiegel's Merry Pranks, Richard Strauss and the D minor symphony of Franck. The program was presented so evenly by Mr. Sokoloff that it is difficult to commend one thing more than another; but perhaps the Strauss work had extra zest and the lovely broad melodies of the D minor symphony a special appeal.

Felix Salmon, cellist, appeared November 3 in a recital that will long be memorable. He played the Adagio from the Organ Toccata in C major, Bach-Siloti; Sicilienne, Paradis-Dushkin; Vivace, Sinfonia-Salmon; Beethoven sonata No. 5 in D major; the Brahms sonata No. 2 in F major; and a modern group, including Faure, Ravel, Debussy, and Frank Bridge.

The Detroit Symphony gave its annual program on November 11, playing the Schonberg Radiant Night; the Brahms D major symphony; the Korngold suite, Much Ado About Nothing; and Theme and Variations from the third suite in G minor by Tchaikovsky. The performance had its usual high standard of excellence, and Mr. Gabrilowitsch was recalled many times by the audience in testimony of its appreciation.

The Roth String Quartet, last year a regular feature on the Oberlin Artist Series, was this year heard in an extra concert, given in Warner Hall. In this smaller auditorium with its fine acoustics the Roth Quartet presented, November 17, a concert almost perfect of its kind. The lights of the hall were turned off, the quartet playing by the light of a single large floor-lamp on the stage. Chamber music under more perfect and intimate conditions can hardly be imagined. The program was made up of the Haydn quartet in D major; Ravel quartet in F major; and the Death and the Maiden quartet by Schubert. Two movements of a second Haydn quartet were the encores.

Littau Begins Season

The Omaha Symphony Orchestra, Joseph Littau conducting, began its season with a children's concert which was highly successful as the following brief excerpts from the press show:

The Bee-News said: "The first concert of an orchestral season generally requires a bit of tolerance with qualities of roughness and raggedness coming from a long period of inactivity. But, on the contrary, there was a surprising degree of smoothness and finesse in the orchestra's playing. Tone qualities were of refinement; there was maintenance of accurate intonation and much verve in the entire concert."

"Mr. Littau was again personification of vitality and enthusiasm, leading with a musical sensitiveness to inspire both players and audience. The concert certainly augurs for fine artistic attainments in the season at hand."

Mr. Borglum, in the World-Herald, waxes rhapsodic: "What a joy it was to again hear a symphony concert by our own orchestra and our own conductor, Joseph Littau."

In commemoration of Armistice Day A Victory Ball by Schelling was given, as the closing number. Notwithstanding that the orchestra is still short on rehearsals, the beauties of this composition have never been revealed to us as we heard them this morning. The conductor and each of the players seemed inspired and moved by the memory of the scenes which this masterpiece portrays. It was a wonderful tribute."

Arthur Hartmann Compositions Heard

Arthur Hartmann, violinist and composer, returned to his Woodstock, N.Y., studio after attending the Armistice Day concert at Syracuse University. The Syracuse Orchestra played a Hartmann program including his three poetic symphonies: Timar, (after a novel by Jokai); Idylls; and Bacchanale. The same program will soon be repeated in Grand Rapids, Mich., and Philadelphia.

Twice recently a Hartmann work was done at Carnegie Hall in New York: at the McCormack song recital, La fille aux cheveux de lin, played by Alfred Boyington, violinist; and at Albert Snadling's violin recital (in the Columbia Concert Series), that artist played the same piece.

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Publications

BOOKS

Reviewed by I. R. Sussman

Janacek, by Daniel Muller.

Janacek (1854-1928), one of Czechoslovakia's outstanding composers, was also a leader in pioneer movements. He was so vital a force in the development of the modern music of his country that the younger musicians of Czechoslovakia considered him one of their generation.

The external events of Janacek's life were not unusual. Born into a poor though extremely cultured family, he received his early education in a convent where he learned "humility, austerity and chastity." His later life was one of constant struggle. He developed a number of excellent musicians, wrote music, theoretical works and criticisms, and died respected and appreciated at his full value.

His interior life, on the other hand, is a profound and inspiring story, and Daniel Muller's comprehension and explanation of the composer's evolution is at once a splendid emotional and intellectual performance. An erudite analysis of Janacek's music and technic, particularly his masterpiece, *Jenufa*, and sixty pages of illustration and facsimile reproductions complete the volume. (Les Editions Rieder, Paris.)

Les Createurs de l'Opéra Français, by Lionel de la Laurencie.

The series *Les Maîtres de la Musique* is enriched by this new edition of M. de la Laurencie's opus on the creators of French opera. The subject is a "special" one, but the way M. de la Laurencie treats and develops it is so interesting that it reads as fluently as a flowing novel.

In the crowds of people who find entertainment in the opera houses of the world, there are perhaps not many citizens who realize what they are hearing and seeing in the various lyric-dramas they applaud; where they come from; how they happen to be, and so on. A composite spectacle, made up of music, poetry, dancing, enhanced by scenery, costumes, lighting effects, employing everything the theater knows in the way of stage machinery, the opera could never have sprung from the mind of one man however great a genius he might have been. Says the author: "In time and space, its creators thus are legion, for the opera . . . touches upon all the arts and depends upon a thousand industries, of which it exploits all the technical possibilities. Requiring the collaboration of a throng of artists, subordinated to the likings and tastes of both the people and the intelligentsia, it is eminently a collective work, a confluence of a multitude of activities." (Librairie Félix Alcan, Paris.)

Cesar Franck, by Charles Tournemire.

Appearing in the series *Great Musicians* by Masters of Today, Charles Tournemire's opuscule is an impressive tribute to the memory of the musician who was his master. The character of the composer of the symphony in D minor is comprehensively delineated; the influence he has had on the evolution of music is carefully explained.

Particularly interesting is the writer's analysis of the mystic element in Franck's music while the analyses of such works as *Trois Chorals*; the quintet, the sonata, reveal rare understanding of their content. A note of idealism permeates the entire volume and accomplishes much towards impressing the reader with a sense of the nobility of Cesar Franck's thought and sentiment. (Librairie Orientaliste. Paul Geuthner, Paris.)

Chants Populaires du Brésil, collected and published by Mme. Elise Houston-Péret. Introduction by Philippe Stern.

The volume is the first in a series in which the folk-music of Oriental and Occidental nations are to be studied. The introduction by Mr. Stern is full of interesting historical material and gives the reader an idea of the aesthetic value of the songs. These are published in both words and music, the peculiarities of each number being explained in an appropriate note. One of the best folk-song treatises that has come to light. (Librairie Delagrave, Paris.)

PIANO

Reviewed by Leonard Liebling

Children's Suite, for piano, by Joseph Achron.

Its title sounds ordinary enough, but this cyclic set is full of unusual features. The composer's frontispiece note explains: "The Children's Suite, consisting of twenty miniatures-Primitives, is founded on the so-called 'Trop' (old Synagogue Chant sung during the reading of the Thora [Bible] used quite freely.)"

Achron's employment of the ancient tone ritual is truly free, as he says, for he has adapted the historical Hebrew intervals and rhythms to Western styles and even brings

them up to the moment with the interlarding of modernistic harmonies here and there. No child of the early part of the twentieth century would have understood the sophisticated scheme of Achron. Today, of course, the child sheds its diatonic with its diapers.

The pieces are constructed with musical finish and characterization, sometimes so clever as to intrigue adult ears and again childishly obvious, as on the Hobby Horse, The Swing, The Top, and The Monkey. Belonging to the more mature bits of illustration are The Little Horse is Tired, Parade with Presents, Over a Broken Toy, and Soap Bubbles (a tiny masterpiece of expert tone painting.)

The pieces range in length from three lines to two pages. The composer gives the playing time of each composition. Thus, The Monkey requires only 54 seconds, while A Castle of Blocks (the longest of the set) takes 1 minute and 39 seconds. With an eye to the business of marketing, the captions are given in German, English, French, Russian and Hebrew.

A feature of the striking publication is the fantastic two color cover page and two insert pages of charmingly juvenile crayon drawings depicting the stories of the titles.

The artist is no less a personage than Sergei Soudeikine. (Universal Edition, Vienna.)

Third Sonata, opus 26, for piano solo, by Alexander Jemnitz.

Jemnitz, a well known Budapest (Hungary) music critic, has given other critics and musical persons generally a hard nut to crack in his latest Sonata. It is an essentially modernistic work, bold in harmony and reckless in tonalities, but yet keeping to formal confines easily identified as Sonata construction. The music itself is of cerebral character, somewhat cold even in the slow movement where one especially looks for emotion. Vigor predominates in the opening movement, Agitato, and the concluding section, Allegro molto vivace.

It is difficult to give any guess as to how the Sonata would sound when properly played, for the whole piece is of restless nature (and perhaps intent) and much of its rapid passage work seems needlessly involved and awkwardly difficult. Some of the pages are veritable finger twisters and offer interesting problems to pianists willing or obstinate enough to insist on conquering them.

The Sonata is twenty pages in length and winds up with a terrifying *Presto possibile* and a modishly abrupt and unresolved ending in the unusual time of 1-4. (Universal Edition, Vienna.)

ORGAN

Reviewed by F. W. Riesberg

Praeludium, by Zoltan Kodaly.

The Hungarian Kodaly begins his prelude like Brahms, then shows Debussy's influence, and at times one even sees Bartok peeping around the corner. Dignified, qu'et, the piece moves on in three-quarter time, key of D-flat, but constantly modulating to other keys, some of them utterly unrelated. A canonic theme is most prominent, and an occasional melody is heard, now in the manuals, anon in the pedals, with climax on page 5. Much of the music looks fearfully and wonderfully made, with such keys as E double-flat major, etc., to perplex the player; but, as was first said of the Wagner music, "It sounds better than it looks." (Universal Edition, Vienna.)

In Joyful Adoration, by Carl F. Mueller.

Appropriate Christmas piece, based on the well known *Adeste Fideles* and the Sicilian Hymn; musically, well made, but not difficult. (White-Smith.)

The Woodland Path, by Louise Crawford.

A reverie, with a pretty melody for the right hand, the accompanying persistent figure for the left hand. The poem by Nan Bagby Stephens gives meaning to the music. (White-Smith.)

BAND

Reviewed by I. R. Sussman

Canadian National Exhibition March, by Edwin Franko Goldman.

Written in honor of the first appearance in Canada of the Goldman Band at the Canadian National Exhibition in Toronto, August, 1929, this work is constructed so as to have musico-historical significance. The opening reflects Indian style; a French Canadian Folk Song is introduced; also used are God Save the King and the famous Canadian song, The Maple Leaf Forever. A composition symbolizing the nationalism of our cousins across the border; a graceful compliment from a native of the U. S. A. (Carl Fischer)

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December 5, 1931

Philadelphia Orchestra Plays Wagner Under Reiner's Baton

Don Cossack Russian Male Chorus Gives Program

PHILADELPHIA, Pa.—Fritz Reiner again appeared as conductor for a single pair of Philadelphia Orchestra concerts on November 27 and 28, for which he had selected Wagnerian numbers on a most interesting plan. Three opera excerpts were represented with intermissions after each of the first two—a scheme which successfully allowed each to be heard with concentration. The three operas used were *Tristan* and *Isole*, *Parsifal*, and *Die Meistersinger*.

The excerpts from the first-named were prelude to the third act; *Tristan's Vision*; *Tristan's Death* and *Isole's Death*. These were played without pause and were magnificently read. An outstanding feature was the off-stage English horn solo played by Max Weinstein. The majestic themes which followed were gloriously brought out.

From *Parsifal* was selected the Transformation Music (first act); Introduction to Second Act (*Klingsor's Magic Castle*) and Good Friday Music and Transformation Music (third act). The unusual use of the chimes off-stage, in the transformation music of the first and third acts was extremely effective, as was also the superb work of Marcel Tabuteau in the oboe solo of the Good Friday Music. All of these items were given a careful and reverent interpretation.

Again in the *Meistersinger* excerpts, Mr. Reiner introduced a novelty (in a concert

version) by having the Nightwatchman's Call sung off-stage. This was finely done by an anonymous singer. All of the selections were excellently performed, while Mr. Reiner conducted with authority and understanding. The appreciation of the audience was very obvious, recalling Mr. Reiner many times.

DON COSSACKS HEARD

The noted Don Cossack Russian Male Chorus, with Serge Jaroff as conductor, drew an enormous audience when it appeared in concert under the auspices of the Penn Athletic Club Musical Association on November 22.

The program was divided into three parts: the first entirely Russian Church music; the second, Russian Folk Songs, and the third a miscellaneous group.

The liturgical group included a beautiful Credo by Kastalsky; Have Mercy Upon Us, O God! by Lvovsky, which was a colorful work with a long diminuendo, suggesting the lowering of the Cross, and a crescendo depicting its elevation, done superbly by the Chorus; The Lord's Prayer set to an Old Church Melody; and God Preserve Us! by Tschesnokoff. All were given with remarkable reverence and tone gradations.

In the Folk Song group, the two most outstanding numbers were Beneath the Snow My Russia Lies, and a Gypsy Song (Black Eyes) arranged by Swedoff. This latter song had to be repeated. The plea of the Blind Beggar (Swedoff); On the Road to St. Petersburg (arr. by Serge Jaroff), and The Tipsy Peasant (arr. by Swedoff) were equally well given.

The final group consisted of Home-Longing, sung with pathos and power; The Two Guitars (a Gypsy Song arranged by Swedoff); War Song of 1812; Those Evening Bells (arranged by Serge Jaroff) and the Song of the Don Cossacks by Gretchaninoff. The work of this organization is excellent in all its dynamics, wide range of shadings, variety of effects and tones, and the listener is constantly surprised. The soloists did splendid singing in the various compositions.

The applause burst forth spontaneously several times, and fairly took the roof off at the close of the concert. It was so inconsistent that Mr. Jaroff and his men returned to sing another encore. M. M. C.

garet Sittig; Schubert's trio in B flat, op. 99, and Mozart's trio in D minor.

Cleveland Madrigal Singers Give Program

The Madrigal Singers of the Cleveland Institute of Music, Cleveland, Ohio, are presenting choral music from the thirteenth to the seventeenth centuries. Ward Lewis is their conductor. The ensemble recently gave a program at the Cleveland Museum of Art, inaugurating a series of three concerts. Denoe Leedy, of the Cleveland Press, said: "Lewis, who is well acquainted with the vocal art of this period, and what is more, is sensitive to its beauties, prepared a program of significant examples. . . . The group of singers reflected the skillful training they have received." James H. Rogers, of the Cleveland Plain Dealer, stated: "This group is well equipped vocally, and it has been excellently trained. . . . Such a program as the one of last night has a value not to be underestimated."

Associated Music Teachers' League Meets

New members were enrolled and important matters discussed at the recent meeting of the Associated Music Teachers' League. The league is launching a campaign to call to the broadcaster's attention the importance of good radio programs, and plans are underway which will enable pupils of league members to broadcast over WNYC. The present condition of music in the New York public schools was also discussed at the meeting and a committee was appointed to visit principals of high schools to enlist their cooperation in bettering the music standard. The next meeting will be held on December 11, when new officers will be elected.

Marguerite Hawkins in Recital

A recital is to be given on December 12, at Town Hall, under the auspices of the Walter W. Naumburg Musical Foundation, by Marguerite Hawkins, soprano, winner of the Naumburg Musical Foundation prize. Miss Hawkins will be accompanied by Kurt Ruhrseitz.

Redlands, Cal., to Hear Premiere of Desert Drums

Desert Drums, a choral symphony in four movements, by William Benjamin Olds and Bruce McDaniel, will be given its premiere performance by the Redlands, Cal., Choral Society in February.

Deering's American Appearances

Henri Deering, pianist, who is now on a concert tour of Europe, will make the following American appearances this season: January 13, Ogontz School, Philadelphia; February 5 and 6, Cincinnati Orchestra, Cincinnati; February 9, joint recital with Germaine Schnitzer, Rochester.

Katherine Ives to Give New York Recital

On December 13 at Steinway Hall, New York, Katherine Ives, pianist, will give a recital. This pianistic artist has been heard in concert in various parts of the country for several years.

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Artist Contest in Vienna

VIENNA.—Clemens Kraus, director of the Vienna State Opera, is organizing a jury for an international young artists' contest, open to all nationalities, and to be held under the patronage of the municipality of Vienna from June 5 to 19, 1932. Among the representative artists invited as jurymen is Joseph Szigeti, violinist.

The first year of the contest will be limited to singers and violinists. It is to be hoped to continue these contests in the future and in the following year to include pianists and cellists. The age limit will be thirty years.

The aim of the contest is to discover new talent, particularly such as not yet known to the public. There will be an elimination test. The prizes will consist of money, diplomas bearing the signatures of the jury and scholarships for further study.

Information regarding this contest may be obtained by writing to the Messepalast, Vienna, VII, Austria.

First Biltmore Musicale

The Biltmore Friday Morning Musicales began December 4 with the following artists: Eleanor LaMance, mezzo soprano; Louis Graveure, tenor, and Lucienne Radisse, French cellist. These musicales are under the direction of R. E. Johnston.

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Anca Seidlova Marries

Anca Seidlova, pianist, was married on November 30 to Charles G. Edwards, master mariner, at the New York City Chapel. Miss Seidlova, a native of Czechoslovakia, has appeared in recital and on the radio.

Kindler for Reading, Pa.

Hans Kindler will conduct the Reading, Pa., Symphony Orchestra this season. Mr. Kindler is also conductor of the National Symphony Orchestra of Washington, D. C.

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December 5, 1931

Music in the Air

(Continued from page 34)

following this radio instruction. Undoubtedly a large proportion of them would like to continue their studies. The objective of the National Broadcasting Company and my own hopes would be most happily realized if Music in the Air might bring more pupils and teachers together for a revival of interest in the piano as a means of musical self-expression.

The realization of this desirable outcome is dependent to a large extent on the attitude of the piano teacher. And right here I wish to express my profound gratitude and appreciation for the splendid encouragement and cooperation shown to Music in the Air by prominent piano teachers in all parts of the country. Many leading piano teachers whose names are well known to the readers of the Musical Courier have endorsed this radio course in the highest terms. They understand fully just what we are trying to do and the meaning and purpose of every step we have taken. So the question naturally arises as to what the piano teachers can do to cooperate most effectively in carrying forward the work which these radio lessons have started. There are many possible lines of action, of which I should like to suggest two.

First: Let the piano teacher get in touch with every radio pupil in the neighborhood and urge them to complete the final test which I give in the sixth lesson of the series. The teacher can offer to conduct these tests, and can see to it that the pupils not only are encouraged to do their best at the test, but that they write in to me to tell of their success. This is important, because it tends to give the pupil greater confidence and thus to inspire the desire to continue. In

conducting the test the teacher's attitude should be one of encouragement of the pupil's accomplishment rather than one of criticism of any mistakes or errors which may be shown. Encouragement will lead the pupil to continue instruction; criticism will have the opposite effect. Besides, errors can easily be corrected in a few lessons—the important thing is to lead the pupil to wish to continue his studies.

Second: The teacher should listen in to the radio lessons and should also read carefully the lesson outlines given in the last six issues of the Musical Courier. This will enable him to conduct the tests most helpfully and give a background to carry pupils forward most effectively from the radio lessons to the teacher's own instruction. In my first article of this series, which appeared in the October 31, 1931, issue of the Musical Courier, I endeavored to show that my radio lessons are the outgrowth of wide experience in teaching children and grown-ups, and in organizing piano classes. See to it that the pupils are led along a pathway which brings conscious pleasure with each forward step. The pupil wants to play interesting music. Make it clear to him that there is only one real reason for technical progress, and that is to enable him to find greater enjoyment by playing a widening range of compositions. Let the teacher's lessons always express this modern viewpoint, and he will find his pupils turning joyfully to the piano as to a kind and loyal friend. All of these attitudes we have condensed into a sentence when we describe Music in the Air as designed to foster and encourage self-expression in music.

Rosa Low in Philadelphia

Rosa Low and Hans Kindler gave a joint recital recently in Philadelphia for the benefit of the Y. M. and Y. W. H. A. Both were well received.

Linton Martin in the Inquirer said: "Miss Low has an agreeable voice of sufficient volume, which she employs with able interpretative effects and fine phrasing. She was heard in the familiar Depuis le Jour from Charpentier's Louise; Claire de Lune of Szulc; Guitares et Mandolines by Grovelz; the Staenchen of Strauss, as well as numbers by Schumann, Daudny and Scarlatti, and a concluding group in English, of numbers by Carey, Quilter, Besley and La Forge, which she sang with charm and individuality."

The Public Ledger critic was of this opinion: "Miss Low showed a voice of much charm and excellent quality and evenness." While the Evening Bulletin said: "The charming Miss Low first sang a group of French songs sagaciously chosen to exhibit her beautiful soprano tones to every advantage. . . . Miss Low was gracious with encores."

Bellincioni to Teach

Gemma Bellincioni, noted Italian soprano, who created the role of Santuzza and was also the first to do Salome in Italy, has been appointed to head the vocal department of the Naples (Italy) Royal Conservatory (Francesco Cilea, director). Mme. Bellincioni visited America a few seasons ago and made a public appearance in New York at Mecca Auditorium.

Artists Everywhere

Frederic Baer, baritone, will sing in Batavia, N. Y., February 9, following his appearance the preceding day in Geneseo.

Samuel A. Baldwin, who is to give his final organ recital at City College, New York, on January 25, is featuring special programs by Bach and Wagner this month. He will play Edwin Grasse's transcription of Liszt's Les Preludes on his December 13 recital program. American compositions during the month are by Mary Downey and Arthur Foote.

Mildred Dilling, harpist, will be the soloist with the Orquesta Filarmónica of Havana, Cuba, on March 10, following this appearance with a recital. In connection with these performances the artist will play in Florida and in the Bahamas.

Amy Ellerman, contralto, appeared with the Detroit Symphony Orchestra under Gabrilowitsch, November 22, in Die Meistersinger and Stabat Mater (Rossini).

Raychel Emerson, soprano, has returned to New York from Maine, accompanied by her mother.

Frances Endres, Boston soprano, has been heard over the radio in Boston and New York. She is appearing in The Rose Maiden while preparing another Boston recital program.

Mrs. Edwin Franko Goldman gave a lecture-recital on Richard Wagner and His Loves, on November 23 in New York. The audience was large and enthusiastic.

Yolanda Greco, harpist, appeared as soloist on November 1 with St. Paul Choral, Trenton, N. J.; on November 8, New York Columbia University, and November 18 she played at Sherry's, New York, under the auspices of the International Federation of Catholic Alumnae.

Frederick E. Hahn, president and director of the Zeckwer-Hahn Philadelphia Musical Academy, Philadelphia, recently addressed the students of the Kirkbride Public School there. Mr. Hahn's subject was Music as an Avocation. He followed his lecture with a short violin recital, John Leroy Bawden at the piano.

Lillian Britt Heinsohn and Nell Britt Tabor gave costume recitals before the Woman's Club of Lansdowne, Pa., November 17, and before the Woman's Club of Chester, Pa., November 24. Their program was entitled Songs of the Old South.

Ethel Pyne, soprano, appeared on November 15 at a concert held at the Mason Junior College and School for Girls at Tarrytown on the Hudson. Miss Pyne gave songs by Cirara, Wolf, Fleischmann, Massenet, Rabay and Salter. On December 16 she will sing two groups of songs at the Blue Bird Supper Dance of the Verdi Club at the Hotel St. Regis, N. Y.

Arpad Kormendy, bass-baritone, sang at a concert in the Waldorf-Astoria Hotel recently.

Harold Land, baritone, has been engaged to give a recital for the Teachers Association of the Yonkers Public Schools, December 1. His accompanist will be Forbes Fancher.

Grace Leslie, due to the success of her last appearance for the New York Liederkranz, has been re-engaged by that organization for a recital appearance on April 16.

Veva Deal Phelps, soprano, was featured on a recent program at the Commodore Hotel, New York, singing songs by Brahms. Her teacher, Emma A. Dambman, was chairman of the program.

Edna Phillips, first harpist of the Philadelphia Orchestra is now on the faculty of the Philadelphia Conservatory of Music.

Ethel Glenn Hier's suite for chamber ensemble (flute, oboe, violin, viola, cello and piano) was played by the Beatrice Oliver Ensemble at the Sherman School Auditorium, Roselle, N. J., on November 19. The concert was given under the auspices of the Clio Club of Roselle and Roselle Park.

Cora Pierce Richmond and her pupil, Elaine Blouin, winner of the Maine Atwater Kent Contest, were in New York recently when Miss Blouin entered the National Contest. She also sang in Philadelphia.

Margaret Thomson Sieverwright, a pupil of Mme. Pangrac at the Pangrac Music School in New York, has made many appearances before Scotch organizations throughout New York state. Mrs. Sieverwright is a member of the Pangrac A Cappella Ensemble and has assisted Francis Pangrac and Mme. Pangrac in concert and radio performances for several years.

The **Swastika Quartet** is on a tour which includes two concerts in Boston, and appearances in Portland, Me., New York, Chicago, Exeter, N. H., Moorestown, N. J., and Philadelphia. The personnel of the quartet comprises Gama Gilbert and Benjamin Sharlip, violins; Max Aronoff, viola; and Orlando Cole, cello.

Cadman Works Being Heard

Charles Wakefield Cadman is at present employed on a new orchestral composition, and between times fulfilling concert engagements on the Pacific Coast with the Hollywood Quartet in his new cycle White Enchantment.

Dr. Artur Rodzinski has placed Cadman's Oriental Rhapsody on the Los Angeles Philharmonic Orchestra program. In addition to performing the work again in Los Angeles it is scheduled for a radio hearing on the Standard Symphony concert series on the Pacific Coast.

The composer's new violin sonata in G (still in manuscript) was interpreted by Sol Cohen, Hollywood violinist, with the composer at the piano recently for the Music Arts Association of that city. It is to be heard in January before the Society for the Advancement of American Music in Los Angeles.

Cadman's piano sonata in A major was once more played in Italy by Claude Gonvierre, and his new song, Joy, has been sung on every program by the American artist, Grace Moore.

Rasch School Opens a New Branch

Albertina Rasch has opened a branch school of dancing in Philadelphia, where training similar to that offered in her New York studio will be given under her personal supervision at the Phillips Professional School of Dance Arts. Mme. Rasch has begun work in connection with the forthcoming Fred Stone show, Smiling Faces, for which she will create the dances and ensembles and train ten specialty dancers. The Stone show is the sixth production this season which features Albertina Rasch dancers.

Mannheimer Coming in February

Frank Mannheimer, young American pianist, who lives in London and is a pupil of Tobias Matthay, will begin his first concert tour in his own country in February. Mr. Mannheimer appeared in several festivals last season, playing only American compositions.

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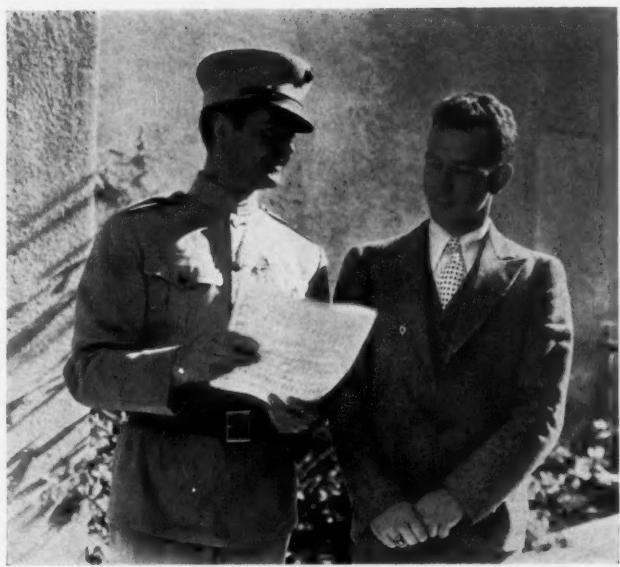
CLODIA MUZIO

was met at the Chicago station by her proudest admirer, her mother, when she returned to fulfill her duties as one of the principals of the Chicago Civic Opera Company. (International Newsreel photo.)



JEROME RAPPAPORT,

as he looked five years ago and as he appears today. This young artist will give his piano recital December 13, at Town Hall, New York, his program to include compositions by Brahms, Schumann, Liszt, Rachmaninoff, Medtner, Prokofieff, and Scriabine. (Photo by Apeda.)

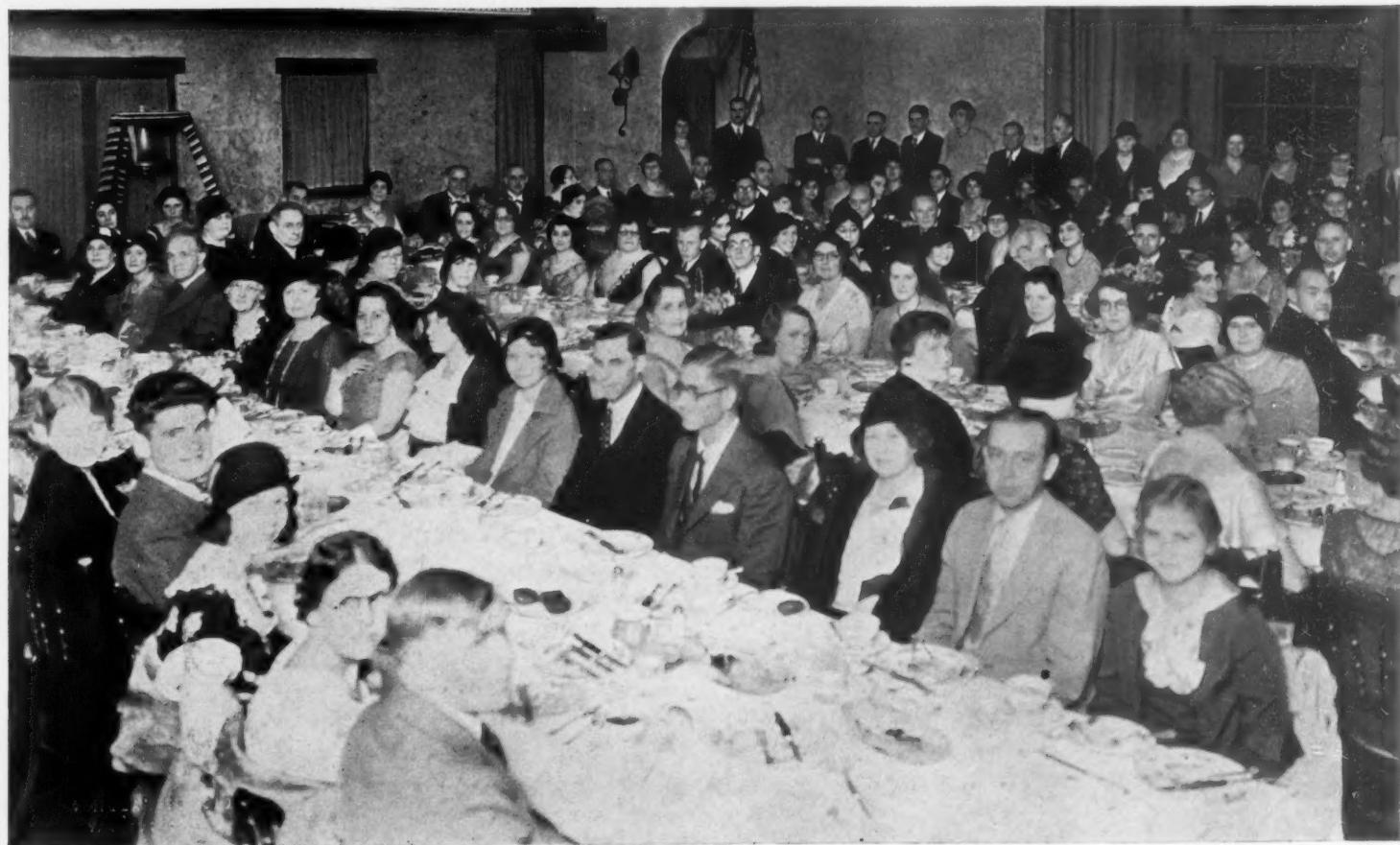


LAWRENCE TIBBETT
AND DAN STREBEL

photographed at the Metro-Goldwyn-Mayer Studios, Hollywood, Cal., where the baritone recently completed his singing picture, *The Cuban Love Song*. Tibbett is helping this young student, whom he hopes may become a great singer. A student of the University of Southern California, Strebler was awarded the first Lawrence Tibbett Scholarship, which will aid him in completing a musical education. This was offered to a college student with a voice of promise, and Strebler, a baritone, won in competition with several dozen final contestants. Like Tibbett, he is a native of California and made his mark at the university as a fencer. He was captain of the 1930 U. S. C. fencing team, and is now a member of the fencing team of the Los Angeles Athletic Club.

HENRIETTE BAGGER,

mezzo-soprano, who recently appeared at the Pleiades Club, Hotel Brevoort, New York, singing Scandinavian songs by Grieg and Borresen, and Maedchenlied by Brahms. November 1 Miss Bagger sang at a private concert at the home of Mr. and Mrs. Thomas Williams, Lawrence, L. I.



BANQUET OF THE VALLEJO (CAL.) CIVIC MUSIC ASSOCIATION,
organized after the pattern originated by Dema E. Harshbarger. Mayor Fred H. Heegler is president of the local association.

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Hal Phife photo

LOUISE BERNHARDT

Mezzo Contralto of the Chicago Civic Opera Company

Chicago Recital, December 13

